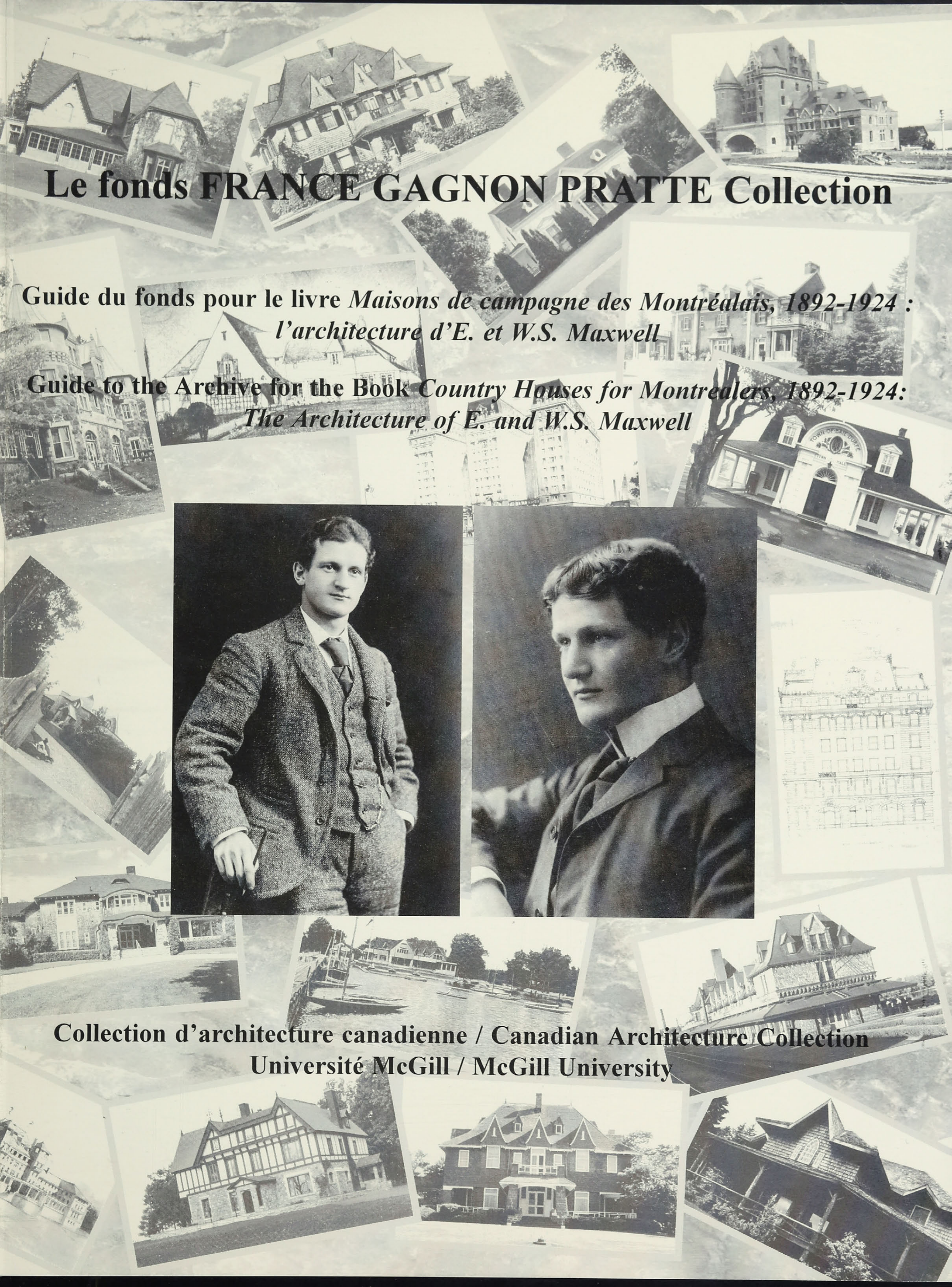


Le fonds FRANCE GAGNON PRATTE Collection

Guide du fonds pour le livre *Maisons de campagne des Montréalais, 1892-1924 : l'architecture d'E. et W.S. Maxwell*

Guide to the Archive for the Book *Country Houses for Montrealers, 1892-1924: The Architecture of E. and W.S. Maxwell*

Collection d'architecture canadienne / Canadian Architecture Collection
Université McGill / McGill University

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Conservatrice, CAC / Curator, CAC

Collection d'architecture canadienne / Canadian Architecture Collection
Bibliothèques Université McGill / McGill University Libraries
Montréal / Montreal
1996

Ce livre est dedié,
à John Bland, professeur émérite à l'Université McGill,
à l'occasion de son 85e anniversaire.
Il a inspiré ses contemporains d'une appréciation indéfectible
pour l'architecture canadienne.

This book is dedicated,
to John Bland, Professor Emeritus at McGill University,
on his 85th birthday.
He inspired many with a profound appreciation
for Canadian architecture.

Dépot légal: 4e trimestre 1996 / Legal deposit: 4th quarter 1996
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ILLUSTRATIONS

REMERCIEMENTS

Le fonds France Gagnon Pratte représente un ajout relativement récent à la Collection d'architecture canadienne (CAC) de l'Université McGill, un dépôt d'archives de plus de 60 fonds et de près de 200 000 plans, dessins, photographies et maquettes, notamment dédié à la pratique et à l'enseignement de l'architecture au Canada. Le fonds France Gagnon Pratte complète le fonds original des grands architectes Edward et W.S. Maxwell, la plus grande possession à la CAC.

Mme Pratte fait depuis longtemps partie des collaborateurs de la Collection d'architecture canadienne, voire même de ses plus fréquents usagers. Illustre historienne de l'architecture, elle est présidente du Conseil des monuments et sites du Québec, fondatrice et présidente de la Fondation québécoise du patrimoine ainsi que vice-présidente chez Les Éditions Continuité. Mme Pratte donne de nombreuses conférences sur l'architecture et le patrimoine québécois et en parraine nombre d'autres par le biais de sa fondation. Son engagement particulier pour l'architecture du patrimoine québécois se révèle notamment à travers deux de ses livres, dont l'un traite de *L'architecture et la nature à Québec au XIXe siècle : les villas* (1980), et l'autre, de ce monumental hôtel de Québec qu'est *Le Château Frontenac: Hundred Years in a Castle* (1993). Comme membre du conseil d'administration du Projet Maxwell, une initiative d'un groupe de chercheurs montréalais, Mme Pratte a prêté son concours dans des tâches d'organisation et de conservation pour l'exposition itinérante *L'architecture d'Edward & W.S. Maxwell*, présentée au Musée des beaux-arts de Montréal en 1991. Les pièces de cette exposition provenaient surtout du fonds extensif architectural Maxwell à McGill, enrichi d'un don récent de Mme Pratte.

Je remercie vivement Mme Pratte pour son important don, qui ramène à leur point de départ ses premiers travaux de recherche entrepris à la CAC, de même que pour l'expertise et l'aide financière qu'elle nous a si généreusement prodiguées au fil des ans. Je désire également exprimer ma gratitude à l'experte-conseil de la CAC Daniella Rohan, une architecte et urbaniste diplômée de McGill, qui a élaboré ce guide archivistique et rédigé les brefs historiques. De plus, je remercie Glenna Vinokur pour son assistance informatique en vue de l'obtention d'une copie prête à la reproduction. Pour conclure, je tiens à témoigner ma très grande reconnaissance au conservateur honoraire de la CAC et professeur émérite John Bland, pour son fidèle soutien et son son esprit avant-garde, sur les solides bases desquelles il avait d'ailleurs fondé la Collection d'architecture canadienne.

Irena Žantovská Murray
Chef, Département des livres rares et collections spéciales
Conservatrice, Collection d'architecture canadienne

ACKNOWLEDGEMENTS

The fonds France Gagnon Pratte represents a relatively recent addition to the Canadian Architecture Collection (CAC) of McGill University, an archival repository of over 60 *fonds* and close to 200,000 plans, drawings, photographs, and models with ties to architectural practice and education in Canada. The Pratte Collection complements and is closely related to the original business and personal archives of the great Montreal architects Edward and W.S. Maxwell and which are among the most important holdings in the CAC.

Mme Pratte has been a long-time collaborator with the CAC, and one of the Collection's most assiduous users. A prominent architectural historian and preservationist, Mme Pratte is the President of the Conseil des monuments et sites du Québec, Founder and President of the Heritage Québec Foundation and Vice-President of Les Éditions Continuité. She has lectured extensively on topics related to Quebec architecture and heritage, and sponsors conferences on heritage-related subjects through her foundation. Her passionate engagement in the architecture and heritage of Quebec resulted in the publication of *L'architecture et la nature à Québec au XIXe siècle : les villas* (1980) and *Le Château Frontenac: Hundred Years in a Castle* (1993), among others. As a member of the Board of Directors for the Maxwell Project, an initiative of a group of local scholars, Mme Pratte helped both to organize and co-curate the 1991 Montreal Museum of Fine Arts travelling exhibition *The Architecture of Edward & W.S. Maxwell*. Material for this exhibition was gleaned primarily from the extensive Maxwell archives at McGill, archives which are enriched by Mme Pratte's recent donation.

I am very grateful to Mme Pratte for her important donation which brings full-circle the original research she had begun in the CAC and for her support, both scholarly and financial, that she has so generously given us over the years. For the work of compiling the archival guide and writing the historical summaries I want to thank Daniella Rohan, a McGill-trained architect and urban planner, and consultant to the CAC. For computer assistance with the production of the publication-ready copy I want to express my appreciation to Glenna Vinokur. Above all, for his ongoing support and encouragement, as well as the vast knowledge and pioneering spirit that had informed his founding of the Canadian Architecture Collection, I am profoundly grateful to Emeritus Professor John Bland, the honourary curator of the CAC.

Irena Žantovská Murray
Head, Department of Rare Books and Special Collections
Curator, Canadian Architecture Collection

AVANT PROPOS

La découverte, à l'Université McGill, des 15 000 plans signés par les architectes Edward et W.S. Maxwell a été ma première incursion dans l'oeuvre de ces grands artisans de l'architecture canadienne. Le professeur John Bland, gardien de cet héritage, a reçu favorablement ma demande d'inventorier ces documents et d'étudier une possibilité de les faire connaître aux canadiens.

Après l'étude des grands domaines du dix-neuvième siècle à Québec il m'a semblé intéressant d'étudier les maisons de campagne de Montréal construites au détour du vingtième siècle et d'établir un nouveau jalon dans la connaissance de ce type d'architecture.

Pendant l'automne 1981 et 1982, j'ai donc effectué un inventaire complet des archives de Edward et Willian Sutherland Maxwell. Après le dépouillement de cette documentation incluant les plans, les cahiers de dessin, les notes, les diaries, et mêmes la correspondance, j'ai extrait des dossiers les plans de 80 maisons de campagne construites par les frères Maxwell.

À l'été 1982, j'ai effectué le répérage des maisons autour de Montréal, dans les Laurentides et au Nouveau Brunswick recontrant les propriétaires et dessinant les plans des maisons avec l'aide de l'architecte George W. Leahy. C'est à ce moment que j'ai photographié tous les bâtiments incluant souvent les jardins, les intérieurs, les pièces de mobilier les plus significatives et les détails de construction les plus intéressants. Ce travail de repérage a été fait avec la photographe Brigitte Ostiguy qui a été une collaboratrice de tous les instants.

Cette recherche sur les maisons de campagne des Maxwell a permis d'élargir l'étude de leur oeuvre avec une équipe multidisciplinaire de Montréal et de préparer une exposition pan-canadienne sur l'oeuvre de ces architectes montréalais. Cette oeuvre des Maxwell est représentative d'une époque révolue, pourtant, à l'époque de sa conception elle était novatrice sur le plan architectural. C'est un jalon dans la recherche d'un style propre à Montréal. Une fois trouvé, ce style étendra son influence à l'ensemble du Canada à travers les constructions reliées à celles des chemins de fer nationaux.

La collection de photographie réunie pour la présentation du livre *Maisons de campagne des Montréalais, 1892-1924 : l'architecture d'E. et W.S. Maxwell* aide à comprendre les photographies contemporaines des maisons de campagne qui sont maintenant souvent démolies ou altérées dans des restaurations maladroites. Elles constituent donc des archives pertinentes à l'étude de l'oeuvre des Maxwell. C'est à ce titre que j'en ai fait don à la Collection d'architecture canadienne de l'Unversité McGill en 1994.

France Gagnon Pratte
Montréal, 12 mars 1996

PREFACE

The discovery, at McGill University, of two hundred rolls of plans (15,000 in all) that had been willed to the university, along with drawings, ledgers, diaries and sketches, by Edward Maxwell's wife, marked the beginning of my interest into the work of Edward and William Sutherland Maxwell. Professor John Bland, the honourary curator of the University's Canadian Architecture Collection (CAC), received favourably my request: to study these documents and possibly to publish something of interest to fellow architects and historians.

After my work on nineteenth-century villas around Quebec, it seemed interesting to research country houses built in the Montreal area at the turn of the century, and thus advance an understanding of this type of architecture.

From the autumn of 1981 to mid 1982, I made a complete inventory of the Edward and W.S. Maxwell Archives. I sifted through this material in search of country house plans, an endeavour which produced eighty buildings for my study.

In 1982, I located the houses around Montreal, in the Laurentians and in New Brunswick, redrawing some of the plans with the help of architect George W. Leahy. At this time, I met with the owners and photographed all the houses, including some interiors, details of construction, pieces of interesting furniture, and gardens. This documentary work was conducted with the help of photographer Brigitte Ostiguy. Both George W. Leahy and Brigitte Ostiguy were indispensable collaborators on this project.

The study of country houses designed by the Maxwell brothers, with the aid of a multidisciplinary group of Montreal scholars, helped us understand a larger body of their architecture. This ensemble of work was exhibited in a number of Canadian museums as part of the 1991 travelling exhibition. If the Maxwell architecture now seems classical, it was very innovative during its time and made a major contribution to the evolution of Montreal's own style. Once established, this style was to extend its influence all across Canada in buildings erected in connection with the construction of the Canadian railways.

The photographs collected for the book *Country Houses for Montrealers, 1892-1924: The Architecture of Edward and W.S. Maxwell* add to the study of these architects, especially since some of the country houses have now been demolished or have survived through many unfortunate renovations. These photographs are a very pertinent extension to the study of Maxwell architecture. It is with the intention of encouraging future research and scholarship that I donated the archive in 1994 to the Canadian Architecture Collection at McGill University.

France Gagnon Pratte
Montreal, March 12, 1996

ABBRÉVIATIONS / ABBREVIATIONS

AB	=	Alberta
BC	=	British Columbia
c.	=	circa
CAC	=	Canadian Architecture Collection
CPR	=	Canadian Pacific Railway
Hon.	=	Honourable
MA	=	Massachusetts
MB	=	Manitoba
NB	=	New Brunswick
n.d.	=	no date
NF	=	Newfoundland
NJ	=	New Jersey
ON	=	Ontario
QC	=	Quebec
SK	=	Saskatchewan

INTRODUCTION

Le fonds France Gagnon Pratte

Le fonds France Gagnon Pratte, comprend davantage la documentation ayant servi à l'élaboration de son livre intitulé *Maisons de campagne des Montréalais, 1892-1924 : l'architecture d'E. et W.S. Maxwell* (Meridian Press, Montréal, 1987). Le fonds se divise en trois séries : [1] *les bâtiments privés*, désignant les maisons de campagne elles-mêmes; [2] *les bâtiments publics*, illustrant les modèles d'architecture qui ont inspiré les frères Maxwell dans la réalisation de leurs projets pour des commandes d'édifices ouverts au public; et [3] *les chemins de fer de la Canadien Pacifique*, décrivant les multiples hôtels et gares jalonnant le réseau ferroviaire canadien de cette société.

À l'instar de son livre, le guide renferment essentiellement des renseignements sur les maisons de campagne. Elles offrent une bonne vue d'ensemble de l'héritage architectural des frères Maxwell que constituent notamment les maisons de plaisance des grandes figures canadiennes qui ont marqué l'histoire du pays au tournant du siècle. De plus, le guide et le présent inventaire est un complément aux deux précédents publications importants publiés par la Collection d'architecture canadienne, intitulés *Edward & W.S. Maxwell : guide du fonds* (1986) et *Les bibliothèques de Edward et W.S. Maxwell* (1991).

Bien que travaillant souvent seul, Edward Maxwell s'associe également au début de sa carrière avec George Cutler Shattuck et Charles Allerton Coolidge, et plus tard avec son frère, William Sutherland. Après la mort d'Edward, William continue à faire prospérer l'agence et, pour ce faire, s'associe à Gordon Pitts. L'Ouest de l'Île, les Laurentides et Saint Andrews, au Nouveau-Brunswick, constituaient tous des lieux de prédilection des clients de l'agence pour y faire construire leurs résidences estivales. L'architecture variait du style des maisons en rondins et du pittoresque *Shingle Style* des villas de bardeaux, aux châteaux en pierre et à l'élégance toute classique du style Beaux-Arts.

Les commandes pour des bâtiments publics que reçoivent Edward, et plus tard William, accroissent leur réputation et leur permet d'élargir leur clientèle. Les frères Maxwell conçoivent entre autres d'élégants immeubles commerciaux destinés à loger des banques, des hôtels, des bureaux et des magasins. Des maisons de la culture requièrent également leurs talents, de même que des clubs privés où la plupart de leurs clients étaient membres. Bien que l'architecture religieuse représente de plus une certaine part, bien que modeste, de l'oeuvre des frères Maxwell, la plupart de leurs églises ont été malheureusement détruites. L'agence augmente aussi sa participation à des concours pour des complexes gouvernementaux après qu'Edward ait pris comme associé William, ce dernier ayant acquis de l'expérience pour ce genre de dessin au cours de son apprentissage.

Enfin, les gares et les hôtels qui jalonnaient les lignes de la société de chemins de fer Canadien Pacifique constituent une importante part de l'apport des Maxwell à l'architecture canadienne. Innové par Sir William Van Horne, l'«art de la gare» se refléta dans tout un ensemble de bâtiments

ferroviaires, depuis la simple gare à un seul étage, symbole de point d'attache entre la communauté et le monde extérieur, jusqu'aux somptueux hôtels, véritables monuments et archétypes d'architecture hôtelière. Ces gares et hôtels jalonnant le réseau ferroviaire de la Canadien Pacifique ornaient le pays d'est en ouest, depuis St-Jean de Terre-Neuve jusqu'à Vancouver, en Colombie-Britannique.

L'oeuvre des frères Maxwell révèle l'influence certaine que leur éducation et leurs voyages à l'étranger, notamment aux États-Unis et en Europe, ont exercé sur eux. Chacun d'eux possédait un style original de composition architecturale et, lorsqu'ils travaillèrent de concert, ils léguèrent au patrimoine canadien une collection sans pareil de bâtiments qui témoignent d'une ère prospère.

Daniella Rohan
Experte-conseil en architecture
Collection d'architecture canadienne

INTRODUCTION
The France Gagnon Pratte Collection

The France Gagnon Pratte Collection represents primarily the research and preparation of her book *Country Houses for Montrealers, 1892-1924: The Architecture of E. and W.S. Maxwell*, Montreal: Meridian Press, 1987. The collection is subdivided into three categories: [1] Private Buildings, which are the country houses themselves; [2] Public Buildings, which offer architectural examples that influenced the Maxwell projects and their public commissions; and [3] the Canadian Pacific Railway Series, describing various stations and landmark hotels along the CPR line across Canada.

The guide's emphasis remains with the country houses, corresponding to the main thrust of the book. It is an insightful overview into the Maxwell legacy and features the popular retreats of prominent people that shaped Canada in its developing years. As well, the guide itself is complementary to the two important publications previously published by the CAC: *Edward & W.S. Maxwell: Guide to the Archive* (1986) and *The Libraries of Edward & W.S. Maxwell* (1991).

Edward Maxwell, as well as working alone, formed several partnerships throughout his career: first with George Cutler Shattuck and Charles Allerton Coolidge, and later with his brother William Sutherland. After Edward's death, William formed a partnership with Gordon Pitts and continued the firm started by his brother. The West Island, the Laurentians, and St-Andrews, New Brunswick, were popular summer spots for the Maxwell clientele, and the architecture of these country houses varied from log houses and the picturesque Shingle Style to stone mansions and the classic elegance of the Beaux Arts Style.

The public commissions received by Edward, and later William, expanded their reputation in other prominent building typologies. By way of recommendation from previous business patrons, the Maxwell brothers designed elegant structures for banks, hotels, office buildings, and retail stores. Art establishments also requested their talents for cultural houses, as did private clubs where most of their clients were members. A small sampling of Maxwell religious architecture exists, but unfortunately many of the churches are no longer standing. When William joined Edward's firm, there was an increase in participation in competitions for government complexes, a talent acquired by William in his apprenticeship years.

An important branch of the Maxwell contribution to Canadian architecture is their Canadian Pacific Railway (CPR) Stations and Hotels across the country. Initiated by Sir William Van Horne, the 'art of the station' created an ensemble of rail buildings from the humble one storey station, a symbol of the community's link with the outside world, to monumental landmarks, the epitome in hotel design. Such CPR stations graced the country from St-Johns, Newfoundland in the east coast, to Vancouver, British Columbia in the west coast.

It was evident that both Edward and William Maxwell were inspired in design by their education and travel abroad, particularly the United States and Europe. Each had a distinct and recognizable style of architectural composition and when they collaborated on projects, they created a unique collection of Canadian buildings that stand as a testament of a prosperous era.

Daniella Rohan
Architectural Consultant
Canadian Architecture Collection

CHRONOLOGIE des MAISONS de CAMPAGNE d' E. et W.S. MAXWELL
CHRONOLOGY of E. and W.S. MAXWELL COUNTRY HOUSES

Les allentours de Montréal et l'Ouest de l'île / West Island and Montreal Vicinity

1893-94	Clark, Beaconsfield	[1]
1894	Abbott, Ste-Anne-de-Bellevue*	[2]
1895-96	Allan, Senneville*	[3]
1895-97	McEachran (*Inverneck*), Borde-à-Plouffe	[4]
1896	Goodhugh, Beaurepaire	[5]
1897	Meredith (*Bally Bawn*), Senneville	[6]
1898	Alger, Grand'Mère	[7]
1899	Clouston, Senneville	[8]
	Hamilton, Dorval	[9]
1900	MacDougall (*Ashburton*), Dorval	[10]
	Porteous, Ile d'Orléans*	[11]
1900-08	Forget, Senneville	[12]
1901-04	Angus (*Pine Bluff*), Senneville	[13]
1903	Dumont-Laviolette, Ste-Anne-de-Bellevue	[14]
	Whitehead, Dorval	[15]
1904	Shearer, Lachine	[16]
	Wanklyn / Patterson, Senneville	[17]
1907	Johnson, Lachine*	[18]
1908	Boyer, Senneville	[19]
	Wanklyn (*Birchfield*), Senneville	[20]
1909-10	Cameron, Huntingdon	[21]
1910	Maxwell (*Maxwelton*), Baie d'Urfé	[22]
1911	Dowker, Baie d'Urfé*	[23]
1913	Bethune, Longue Pointe**	[24]
	Lafleur, Hudson Heights	[25]
n.d.	Darling, Hudson Heights*	[26]

Les Laurentides / The Laurentians, QC

1896	Hodgson (*Château-du-Lac*), Ste-Agathe-des-Monts	[27]
1896-97	Gardner (*Nowentesa*), Ste-Agathe-des-Monts	[28]
1898	Crathern, Ste-Agathe-des-Monts	[29]
1911	Wilson, Lac Brûlé	[30]
1920	Stewart, Ste-Agathe-des-Monts	[31]

St-Andrews, NB

1893-94	Shaughnessy**	[32]
1899	Maxwell (*Tillitudlem*)	[33]
	Van Horne (*Coven Hoven*), Minister's Island	[34]
1900	Mahon (*The Manse*)	[35]
1901	Hope (*Dalmeny*)	[36]
1907	Smith (*Rosemount*)	[37]
1908-16	Davis*	[38]
1909	McColl*	[39]
	Thompson (*Meadow Lodge*)	[40]
1910	Hosmer (*Hillcrest*)	[41]
	Markey (*Les Goélands*)	[42]
	O'Dell	[43]
1912	MacKlem	[44]
1918-1924	Tait (*Link's Crest*)	[45]
1924	Russell *(Cedar Nook)*	[46]
1930	Dodd	[47]

St-Bruno, QC

1896-99	Pease	[48]
1898	Brown *(Inverlochan)*	[49]
1899	Drummond (*Donnacona*)	[50]
n.d.	Meredith	[51]

Série des chemins de fer Canadien Pacifique / Canadian Pacific Railway Series

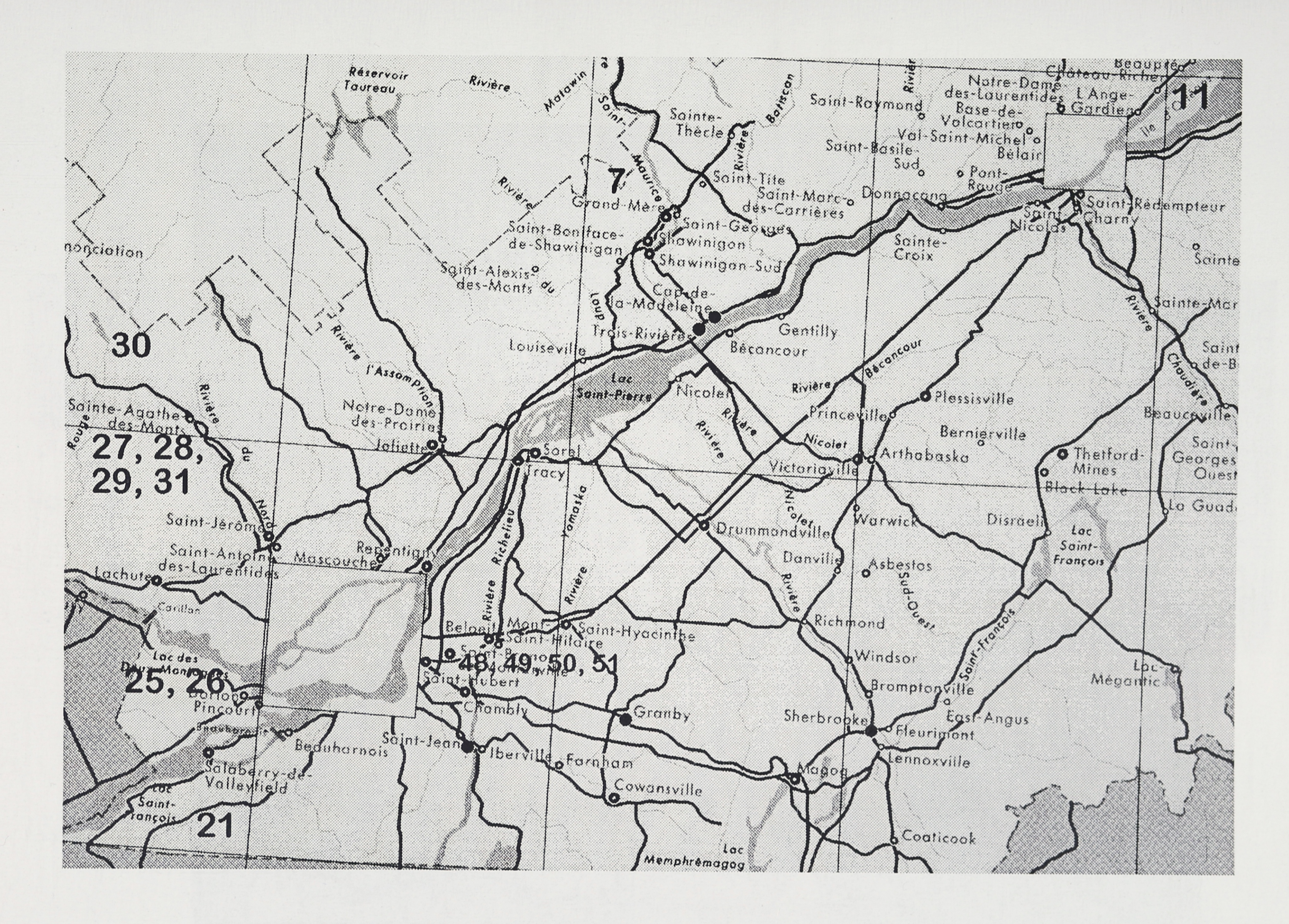
[1880s], 1897	CPR Hotel-Fraser Canyon House, North Bend, BC	[52]
1887, 1901-02, 1915	CPR Hotel-Mount Stephen House, Field, BC	[53]
1911-14	CPR Hotel-The Palliser, Calgary, AB	[54]
[1880s]	CPR Hotel & Resort-Glacier House, Glacier, BC	[55]
[1898]	CPR Station-Arnprior, ON	[56]
1897-98	CPR Station-Galt, ON	[57]
1914	CPR Station-Ivry, QC	[58]
1899, 1910-11	CPR Station-McAdam, NB	[59]
1898	CPR Station-Moosejaw, SK	[60]

Série des chemins de fer Canadien Pacifique / Canadian Pacific Railway Series

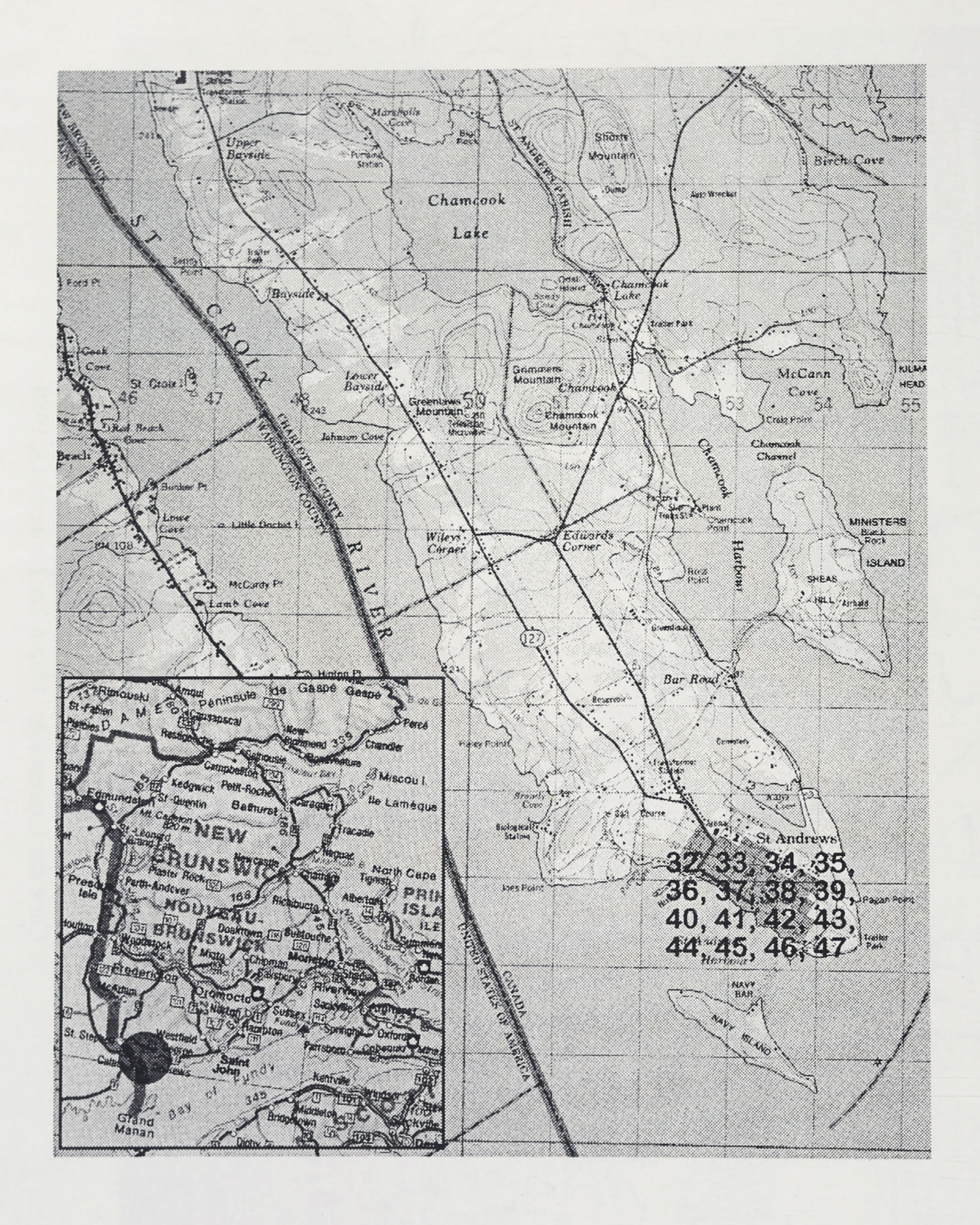
1898-99, 1910	CPR Station-Sicamous, BC	[61]
1897-98	CPR Station-Vancouver, BC	[62]
c. 1915	CPR Station-Woodstock, ON	[63]
1921	CPR Station & Hotel-Revelstoke, BC	[64]
1904-06	CPR Station & The Royal Alexandra-Winnipeg, MB	[65]
1900, 1906, 1912-113	CPR Windsor Station-Montreal, QC	[66]
1900, 1910-26	Newfoundland Hotel-St-Johns, NF	[67]

* additions and alterations
** studies only

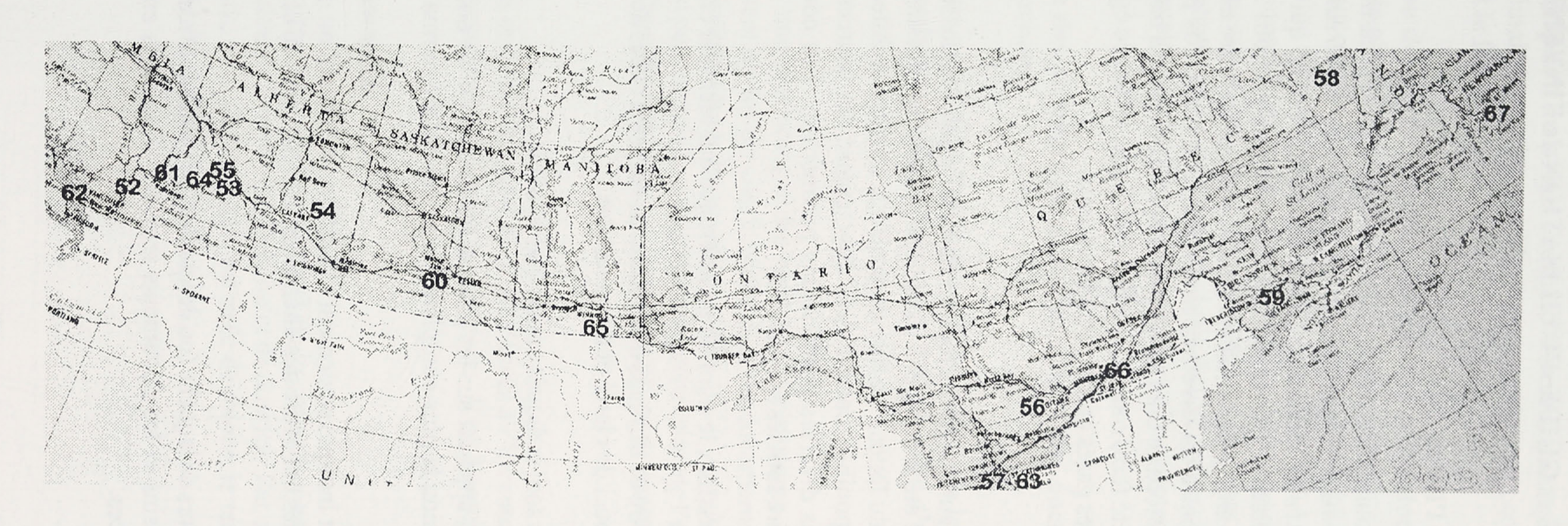
Carte de l'Île de Montréal / Map of the Island of Montreal, 1900



Carte des Laurentides / Map of the Laurentians, 1980



Carte du Nouveau-Brunswick / Map of New Brunswick, 1977



Carte du Canada / Map of Canada, 1984

MÉTHODOLOGIE et GUIDE d'UTILISATION de l'INVENTAIRE

A. Organisation générale de l'inventaire

Le but de cet inventaire est de fournir une liste complète des photos, des dessins, des documents textuels et des pièces annexes du livre *Maisons de campagne des Montréalais, 1892-1924 : l'architecture d'E. et W.S. Maxwell* (Meridian Press, Montréal, 1987), qui font partie de la Collection d'architecture canadienne. L'inventaire se divise en trois sections : [1] il renferme le matériel du livre *Maisons de campagne des Montréalais*, arrangé en ordre alphabétique selon les noms des clients; [2] il montre les diverses commandes de bâtiments publics des frères Maxwell et les modèles d'architecture dont ils se sont inspirés pour leurs bâtiments privés; et [3] il illustre la série de la société ferroviaire Canadien Pacifique, arrangée également en ordre alphabétique, selon les noms des gares et leurs emplacements.

B. Description des dossiers

Tous les renseignements qui figurent sur les feuilles de description des dossiers conçues pour les besoins de l'inventaire ont été recueillis à partir des photos, des dessins, des documents textuels et des pièces annexes du fonds. Le titre du projet, le client, l'architecte, la date et une brève description, lorsque disponible, ont été tirés directement des sources primaires et les données ont été vérifiées dans diverses publications pertinentes. Les composantes d'une inscription type dans l'inventaire sont les suivantes :

1. **Boîte et numéro de dossier :** le numéro de référence qui identifie chaque projet.

2. **Titre du projet :** s'inspire de très près des photos, des dessins et des documents textuels, mais a été révisé par souci de clarté et de cohérence.

3. **Lieu:** la ville et le pays sont indiqués autant que possible.

4. **Client :** tel que le nom apparaît sur les photos, les dessins et les documents textuels. Indiqués dans leur version la plus complète, les noms ont été normalisés par souci de clarté.

5. **Architecte :** le nom est indiqué seulement s'il diffère d'Edward ou de W.S. Maxwell, ou si plusieurs architectes ont opéré des altérations à un bâtiment au cours de différentes périodes.

6. **Date(s) :** anné(es) au cours de laquelle (ou desquelles) un projet a été réalisé tel qu'indiqué sur les photos, les dessins et les documents textuels. Les dates entre crochets sont tirées de d'autres sources.

7. **Brève description du projet :** résumé des caractéristiques distinctives du projet. Les sources primaires proviennent du livre lui-même et des documents de recherche qui constituent le fonds.

8. **Description des photographies, des dessins et des documents textuels :** le nombre et le type de photographies, de dessins et de documents textuels. Il est à noter que le nombre, pour ce qui est des catégories comprenant les feuilles d'identification, les textes et les notes, se rapporte à des documents agrafés et non à des feuilles individuelles. Les feuilles d'identification, un système d'inventaire conçu par l'auteure, contient des renseignements de base sur chaque projet. Les textes se réfèrent à des documents publiés et photocopiés par l'auteure à des fins de recherche. Les notes sont constituées de commentaires personnels de l'auteure et d'anecdotes recueillies sur les bâtiments individuels.

9. **Inventaire des photographies, des dessins et des documents textuels :** dressé par ordre hiérarchique.

10. **Illustrations :** sauf dans l'indication contraire, toutes les illustrations de projets sont tirées du fonds France Gagnon Pratte de la Collection d'architecture canadienne.

C. Chronologie

Nous avons établi une chronologie des maisons de campagne des Maxwell en fonction des dates qui apparaissent sur les photos, les dessins et les documents textuels, et d'après celles du livre *Maisons de campagne des Montréalais, 1892-1924 : l'architecture d'E. et W.S. Maxwell.* Nous voulions ainsi permettre une meilleure compréhension de l'évolution des Maxwell dans la conception et l'élaboration de constructions de maisons de campagne.

D. Index

Trois index séparés ont été créés pour faciliter l'accès à l'inventaire : l'index des clients et des projets, l'index géographique et l'index typologique. Il est à noter que les index renvoient à des numéros de page.

E. Entrée des documents

Chaque fonds (ou personne qu'il représente) de la collection est codé, de même que chaque projet du fonds, incluant les numéros de boîte et de dossier. Par exemple, le projet «B1/F2» se trouve dans le dossier n° 2 (la lettre «F» est tirée de *folder*, le terme anglais pour désigner un dossier) à l'intérieur de la boîte n° 1.

F. Classement

À la CAC les dessins, les photographies, les diapositives, les négatifs, les maquettes et les documents de projets sont groupés et rangés à part par mesure de conservation. Il a donc fallu créer un ordre artificiel pour ces pièces d'archives; pour le reste, nous avons tenté de conserver l'intégrité du classement initial du fonds. L'analyse des séries a donc permis, soit de les identifier, soit au besoin de les créer artificiellement. Chaque dossier porte une cote représentant cette structure intellectuelle. Par exemple :

CAC	=	Collection d'architecture canadienne
66	=	France Gagnon Pratte
B1	=	Boîte n° 1
F1	=	Dossier n° 1.

METHODOLOGY and GUIDE to the USE of the INVENTORY

A. General Arrangement of the Inventory

The purpose of this inventory is to provide a comprehensive listing of the photos, drawings, textual files, and auxiliary material from the book *Country Houses for Montrealers 1892-1924: The Architecture of E. And W.S. Maxwell* (Montreal: Meridian Press, 1987), which forms part of the Canadian Architecture Collection. The inventory is divided into three sections: [1] contains material for the book *Country Houses for Montrealers,* arranged in alphabetical order by Client; [2] shows public building commisions and architectural precedents for the private building styles; and [3] illustrates the Canadian Pacific Railway Series also arranged in alphabetical order, by title and location.

B. Folder Descriptions

All information noted on the folder description sheets designed for inventory purposes has been compiled from the photos, drawings, textual files and auxiliary material in the collection. The Project Title, Client, Architect, Date and Brief Description, when available were taken directly from the primary sources and verified in various pertinent publications. The components of a standard entry in the inventory are:

1. **Box and Folder Number:** the unique reference number which identifies each project.

2. **Project Title:** based as closely as possible on the photos, drawings and textual files, but edited for clarity and consistency.

3. **Place:** the city and country are given where possible.

4. **Client:** as supplied by the photos, drawings and textual files. Names are given in the most complete version and standardized for clarity.

5. **Architect:** the name is only supplied if it is different than Edward or W.S. Maxwell, or if several architects made alterations on a building during different periods.

6. **Date(s):** the year(s) during which the project was carried out as indicated on the photos, drawings and textual files. The square brackets [ ] indicate that the dates were obtained from other sources.

7. **Brief Project Description:** provides a summary of the project's distinguishable characteristics. The primary sources are from the book itself and the research files that make up the collection.

8. **Photograph, Drawing and Textual File Description:** the number and the type of photographs, drawings and textual files. Note that the number for the identification sheet (ID sheet), text, and notes categories refer to stapled files, not individual sheets. The ID sheet is an inventory system devised by the author, containing basic information on each project. Text files refer to published records photocopied by the author for research purposes. Notes are the author's personal comments and collected anecdotes on individual buildings.

9. **Photograph, Drawing and Textual File Inventory:** are listed in hierarchical order.

10. **Illustrations:** all illustrations describing the projects are taken from the France Gagnon Pratte Collection in the CAC, unless stated otherwise.

C. Chronology

A chronology of the Maxwells' country houses was prepared based on dates from the photos, drawings and textual files, and the book *Country Houses for Montrealers 1892-1924: The Architecture of E. And W.S. Maxwell*, to enable a better understanding of the Maxwells' evolution in designing and building country houses.

D. Indices

Three separate indices were created to facilitate access to the inventory: the Client/Project Index, the Geographical Index, and the Typological Index. It should be noted that the numbers given in the indices refer to the pages.

E. Accession System

Each archive in the collection, corresponding to a specific person, is given a number that refers to the box and folder number. For example, the project B1/F1 is located in Box 1 and Folder 1. The number assigned to France Gagnon Pratte is CAC 66.

F. Filing System

For conservation reasons, drawings, photographs, slides, negatives, models, and project documents in the CAC are grouped and stored separately. An artificial system has been imposed on these items; however, for the remaining material the objective has been to keep the original order intact whenever possible. Series are analyzed and identified or, if necessary, created artificially. Each folder has a call number representing this intellectual structure. For example:

CAC	=	Canadian Architecture Collection
66	=	France Gagnon Pratte
B1	=	Box N°. 1
F1	=	Folder N°. 1.

COUNTRY HOUSES FOR MONTREALERS 1892-1924: THE ARCHITECTURE OF E. AND W.S. MAXWELL

INVENTORY



PRIVATE BUILDINGS

BOX 1 AND 2



ABBOTT
B1/F1

Ste-Anne-de-Bellevue, Quebec
Mr. Arthur E. Abbott
James R. Rhind, 1894

6 Photographs:
1 exterior; 2 plans; 1 elevation;
2 section/elevations.

2 Drawings:
1 index card; 1 ID sheet.

The architect James R. Rhind built a stone country home for Mr. Arthur E. Abbott, a prominent real estate and insurance agent, and a partner in the Metropolitan Rolling Mills Co. The composition is a simple shallow L-shaped plan with the main entry through a front verandah that led to a hall which bisected the house. Edward Maxwell added a small extension to the eastern side, possibly to enlarge the adjacent kitchen services.

ALGER
B1/F2

Grand'Mère, Quebec
Mr. Russell A. Alger
1898

3 Photographs:
1 plan; 1 section; 1 elevation.

The log house for Mr. Russell A. Alger was one of Edward Maxwell's earlier projects. It featured a symmetrical front elevation with a quarter verandah. The centrally placed entrance was sheltered by a rusticated stone archway supporting a small balcony for the second level. The roof featured eyebrow dormers and roof segments that appeared frequently in Edward's designs, gave it a rustic charm.

ALLAN
B1/F3

Senneville, Quebec
Mr. James Bryce Allan
1895-96

5 Photographs:
1 interior; 1 plan; 3 elevations.

4 Drawings:
1 elevation; 1 text file; 2 note files.

Mr. James Bryce Allan, a significant persona in the shipping industry, had a wooden summer home designed by Edward Maxwell. The planning was much inspired by the Shaughnessy home with respect to the overall layout, the placing of room types, and the service wings. The dining hall and the library were located in tower bay, the former in a semi-octagon and the latter in a circular space. The exterior cladding was of cedar shingles and the outdoor terraces were supported by stone.

ANGUS
B1/F4

Senneville, Quebec (*Pine Bluff*)
Mr. Richard Bladworth Angus
[1901-04]

48 Photographs:
14 exteriors; 2 interiors;
1 perspective; 7 sketches; 4 plans;
10 elevations; 9 details;
1 elevation/plan.

14 Drawings:
2 exteriors; 8 index cards;
1 ID sheet file; 1 text file;
1 note file; 1 genealogy chart.

Mr. R.B. Angus, born in Scotland in 1831, had been known as a prominent builder and financier of the railways (CPR) that helped shape Canada as a nation. At the time he commissioned Edward Maxwell to renovate his existing country home, he was the President of the Bank of Montreal. This house was destroyed by fire in 1901 and Maxwell designed a new country estate, in a French Château Style, using certain elements found in the J.K.L. Ross house. Unfortunately, this home was demolished in 1950, but the auxiliary buildings still survive. Angus had 9 children, among them Bertha, Edith and Elsbeth, who married R. McDougall Patterson, Fred Wanklyn and Charles Meredith, respectively, also owning houses designed by the Maxwell brothers.

The residence for Mr. J.T. Bethune consisted of a simple yet elegant brick home with a recessed entrance sheltered by a verandah supported by alternating brick and wood columns. A tall gabled segment of the front elevation constrasts with some Tudor detailing on the adjacent portion of the second storey.

BETHUNE
B1/F5

Longue Pointe, Quebec
Mr. J.T. Bethune
1913

3 Photographs:
1 plan; 2 elevations.

This country house was commissioned by Mr. Forget for his daughter and son-in-law, Guy Boyer. The design of the Boyer house exemplified the French Canadian manor house with its two storeys, and a steeply sloped, shingled roof. The same base plans were also used to built the Walker Montreal home. Unfortunately, the house was destroyed by fire in the early 1980s.

BOYER
B1/F6

Senneville, Quebec
Mr. Guy Boyer
1908

33 Photographs:
17 exteriors; 2 plans; 6 elevations; 8 details.

1 Drawing:
1 ID sheet file.

BROWN
B1/F7

St-Bruno, Quebec
Mr. B. Hal Brown (*Inverlochan*)
1898

6 Photographs:
3 exteriors; 1 sketch; 1 plan; 1 elevation.

2 Drawings:
1 ID sheet file; 1 text file.

Mr. B. Hal Brown was the President and General Manager of the Prudential Trust Co. Ltd, as well as the Pension Fund expert for CPR. The Brown summer residence, *Inverlochan*, was designed in the same manner as the Pease and Drummond St-Bruno homes with shingle and stone exteriors. It had a multiple-sloped roof and a wrapping verandah overlooking the lake. The Brown house is the only one of the St-Bruno homes to have survived, as part of a larger building.

BRYANT
B1/F8

Cohasset, Massachusetts
Mr. Bryant
H.H. Richardson, 1880

1 Photograph:
1 exterior.

H.H. Richardson's combination stone and shingled cottage heavily influenced Edward Maxwell's designs. The rusticated stone base with an archway leading to a verandah created a solid base for the shingled second storey with larger dormer windows. A circular drive approached the house and the landscaped grounds.

Mr. John Alexander Hugh Cameron, born in 1878, was a prominent lawyer and author. The Huntington residence for Mr. Cameron is a building with a classical composition. The entrance is centrally positioned, accessed through a paired column portico, above which is a Palladian window and a pediment. The entire building is capped by a widow's walk.

CAMERON
B1/F9

Huntingdon, Quebec
Mr. John Alexander Hugh Cameron
1909-10

2 Photographs:
1 plan; 1 elevation.

A picturesque summer residence for Mr. Austin Chesterfield Clark was designed by Edward Maxwell. The two storey home featured three tower bays, both circular and octagonal, that terminated in conical points at the roof line. Supported by slender Doric columns, a verandah surrounded most of the ground level. The second level of the front elevation shows a Palladian window and small balcony directly above the entrance.

CLARK
B1/F10

Beaconsfield, Quebec
Mr. Austin Chesterfield Clark
1893-94

2 Photographs:
1 plan; 1 sketch.

1 Drawing:
1 ID sheet file.

CLOUSTON
B1/F11

Montreal, Quebec
Sir Edward Seaborne Clouston
1894

2 Photographs:
1 perspective; 1 sketch.

3 Drawings:
2 exteriors; 1 text file.

Sir Clouston, born in James Bay in 1849, was of Scottish descent. He rose to the rank of vice-president and general manager of the Bank of Montreal and was elected to the presidency of the Canadian Bankers Association. The city home of Sir Clouston was located at 3660 Peel Street. A corner tower gave it a prominent Château Style appearance. The house was demolished in the 1940s to make way for an apartment block.

CLOUSTON
B1/F12

Senneville, Quebec
(*Bois Brillant*)
Sir Edward Seaborne Clouston
1899

122 Photographs:
76 exteriors; 5 interiors;
4 topography plans; 1 site plan;
11 plans; 1 section; 11 elevations;
10 details; 3 section/elevation/plans.

9 Sheets:
3 sheets containing 81 positives;
6 sheets containing 167 negatives.

5 Drawings:
1 exterior; 3 index cards;
1 ID sheet file.

Edward Maxwell, and later his brother William, were asked to design alterations and additions to the country house of Mr. Clouston, originally built by John Abbott on 18 acres of Sulpician land. The Olmsted brothers designed the landscape and Frederick Todd designed the pergola in the sloped gardens. Unfortunately, *Bois Brillant* did not survive to the present day.

COWANS
B1/F13

Montreal, Quebec
Mr. Percy P. Cowans
1909-1910

2 Photographs:
1 perspective; 1 detail.

This project file contains exquisite furniture detailing of the English billiard table and marker for the Ontario Avenue (now Avenue du Musée) residence for Mr. Percy Cowans, of McDougall & Cowans, Stockbrokers.

CRATHERN
B1/F14

Ste-Agathe-des-Monts, Quebec
Mr. James Crathern
1898

4 Photographs:
2 exteriors; 2 elevations.

1 Drawing:
1 ID sheet file.

Mr. James Crathern, born in 1830, was a well-known Montreal merchant and a member of the firm of Crathern & Caverhill, wholesale dealers in hardware. He was also the Director of the Canadian Bank of Commerce, the St-Lawrence Sugar Refining Company, the Montreal General Hospital, and the Governor of McGill University. The country house Edward Maxwell designed for Mr. Crathern was in the Shingle Style, a symmetrical composition with a tall hip roof encompassing two stone chimneys. Eyebrow dormers sheltered the second storey windows, as did a sloping roof-covered verandah supported by slender columns. A neighbour to the Gardner property, the Crathern house was demolished to be replaced by a new building. As a note, the Maxwell-designed Crathern Montreal residence on 1572 Doctor Penfield, built c.1892-93, currently houses the Swiss Consulate.

DARLING
B1/F15

Hudson Heights, Quebec
Mr. George Darling
n.d.

1 Drawing:
1 ID sheet file.

This file provides some notes on the extension of a small cottage for Mr. Darling.

DAVIS
B1/F16

Montreal, Quebec
Mr. James Thomas Davis
1908-1916

19 Photographs:
14 interiors; 2 plans; 1 elevation; 2 details.

2 Drawings:
1 ID sheet file; 1 text file.

Born in Ottawa in 1867, Mr. Davis was a well known bridge and railway builder in Quebec. With his brother he was a member of the construction firm of M.P. Davis and Brothers. He built his city residence on Drummond Street with Harvard red brick and Indiana limestone, one of the finest in Montreal that demonstrated "flawless balance without symmetry".[1] The exterior elevations are composed in an Elizabethan Tudor style with the main entrance through a loggia, surrounded by segments terminating in high gables with Dutch dormer windows. The interior featured two dining rooms, one a replica of a room in the Vatican, the other in the 17th century English Style, a library in the Italian Renaissance Style, and a chapel on the second floor. A painted decoration of 16th century ships by Maurice Cullen, R.C.A., adorned the mantelpiece and a small stained glass window was created by Archibald Davies from the Bromsgrove Guild.[2] Since 1956, the Davis House is used by McGill University's School of Physical and Occupational Therapy.

DODD
B1/F17

St-Andrews, New Brunswick
Mr. Robert Fulton Dodd
1930

1 Photograph:
1 perspective.

1 Drawing:
1 text file.

Mr. Robert Fulton Dodd, born in 1883, was an investment banker. The Dodd country home, designed by Maxwell and Pitts, was built by the seaside. This location provided an exemplary backdrop for the stucco cottage with a green shingled roof and local red stone chimneys. The house overlooked the beach and the gardens were located in the rear of the house, in a series of terraces that varied from formal to natural landscaping, blending into the forest at the lower levels of the property.

DOWKER
B1/F18

Baie d'Urfé, Quebec
Mr. Vivian Dowker
1911

4 Photographs:
2 exteriors; 2 interiors.

1 Drawing:
1 ID sheet file.

The residence of Mr. Vivian Dowker in Baie d'Urfé is Tudor-styled with a wraparound verandah supported by slender columns. The centrally located entrance is through a bowed wall that is glazed with small-paned windows. A two-car garage is attached at the rear of the cottage.

DRUMMOND
B1/F19

St-Bruno, Quebec (*Donnacona*)
Sir George Alexander
Drummond
1899

10 Photographs:
6 exteriors; 1 plan; 2 elevations;
1 elevation/plan.

4 Drawings:
2 index cards; 1 ID sheet file;
1 text file.

The Hon. Sir George Alexander Drummond, born in Edinburgh in 1829, managed the sugar refinery established by John Redpath in 1854, became a member of Parliament under Sir John A. Macdonald, and also was a member of the Board of Trade. Later he founded the Canada Sugar Refining Company, and became the President in the Bank of Montreal after 1887. Sir Drummond commissioned Edward Maxwell to build him a country retreat in 1899, which resulted in *Donnacona*, a similar concept to the Pease House. Both roughcut stone for the base and half-timbering for the wall were used as exterior materials for the home. The Drummond house underwent several additions and alterations but was unfortunately destroyed.

DRUMMOND
B1/F20

St-Bruno, Quebec (*Montarville*)
Mr. Thomas Joseph Drummond
Architect unknown, [1899]

7 Photographs:
7 exteriors.

2 Drawings:
1 index cards; 1 ID sheet file.

Mr. Thomas Joseph Drummond, born in 1860, was the President of the Lake Superior Corporation, the Canada Iron Corporation and the Director of the Royal Bank of Canada. His summer residence, *Montarville*, was built in the Shingle Style with a gambrel roof and turret dormers. The main entry is positioned to one side of the front elevation and the rear elevation features asymmetrical bay windows flanking a sheltered terrace. The inset portions of the house, along with the side extension, are clad in a rough hewn stone.

DUMONT-LAVIOLETTE
B1/F21

Senneville, Quebec
Mr. Dumont-Laviolette
[1903]

8 Photographs:
2 sketches; 3 plans; 3 elevations.

1 Drawing:
1 ID sheet file.

The summer home for Mr. Dumont-Laviolette was similar in layout as the Whitehead home and the small Tudor detailing was similar to the McEachran house. The 2 storey residence had a wing on one side with the verandah balancing the other side. A central tower over the entrance rose above the roofline to a conical point. Unfortunately, this residence no longer exists.

FORGET
B1/F22

Senneville, Quebec
(*Bois-de-la-Roche*)
Hon. Louis-Joseph Forget
1900-08

151 Photographs:
93 exteriors; 20 interiors; 3 plans; 2 elevations; 23 details; 3 elevation/plans; 6 section/elevations; 1 map of the Island of Montreal from 1879.

4 Sheets:
114 positives.

7 Drawings:
3 exteriors; 1 index card; 1 ID sheet file; 1 text file; 1 detail of a fireplace.

The Hon. Louis-Joseph Forget, born in Terrebonne in 1853, was President of the Montreal Stock Exchange, President of the Richelieu & Ontario Navigation Company, and founder of the brokerage firm L.J. Forget et Cie. He was the first French-Canadian to be elected to the CPR board. Senator Forget asked Edward Maxwell and his partner George Shattuck to build him a country house after his previous one burned down. *Bois-de-la Roche* is an impressive mansion in the French Château Style. The rusticated stone exterior is reminniscent of H.H. Richardson's work and the interior is filled with elements inspired by the Arts and Crafts movement, including a private chapel. The landscaping was designed by F.L. Olmsted and completed by F. Todd in 1908. Several auxiliary buildings were also scattered throughout the grounds. One of his daughters, Blanche, became Mrs. Guy Boyer who also owned a country home in Senneville.

GALT
B1/F23

Winnipeg, Manitoba
Mr. John Galt
1905-12

1 Photograph:
1 sketch.

This file contains a single sketch of an ornately decorated library chair in the Tudor Style for Mr. John Galt's residence in Winnipeg. Mr. John Galt, born in 1856, was the Vice-President of G.F. & J. Galt, Ltd. and of the Blue Ribbon, Limited. He was also active in banking and insurance, being the Director of the Union Bank of Canada and of the Canadian Fire Insurance Co.

GARDNER
B1/F24

Ste-Agathe-des-Monts, Quebec
(*Nowentesa*)
Mr. James Gill Gardner
1896-97

34 Photographs:
15 exteriors; 6 interiors; 3 plans; 6 elevations; 1 detail; 2 section/elevation/plans; 1 perspective/plan.

3 Drawings:
1 index card; 1 ID sheet file; 1 card and envelope.

Mr. James Gill Gardner, born in 1876, was a company executive and President of Brockville Trust & Savings Company. Mr. Gardner's log house, *Nowentesa*, was one of several such country homes the Maxwells designed in the Laurentians. Overlooking Lac Brûlé, the Gardner fishing retreat features a 2 storey bay window and a generous verandah. In 1908, Edward Maxwell designed an octagonal gazebo, an additional whimsical element on Holy Island, across from the grounds. *Nowentesa* underwent some alterations at Mr. Gardner's request where the rustic verandah elements were replaced and covered with cedar shingles. The log house was now transformed into a shingle style cottage, except for the logs left exposed at the corners. A new wing was added to double the floor space and the verandah was glazed for comfort to overlook the picturesque grounds originally landscaped by Frederick Todd.

The residence of Mr. J.A. Gillespie is a picturesque Tudor Style composition with multiple extended hip roofs. The main entrance is off centre under the larger volumetric portion of the building. The grounds were left in an English garden ambiance to enhance the setting for such a cottage.

GILLESPIE
B1/F25

Montreal, Quebec
Mr. J.A. Gillespie
n.d.

1 Photograph:
1 exterior.

The Beaurepaire shingle and clapboard cottage for Mr. W.S. Goodhugh has a simple rectangular layout. It features an enveloping verandah and a centrally located entrance that is emphasized through its pediment and gable dormer on the second level.

GOODHUGH
B1/F26

Beaurepaire, Quebec
Mr. W.S. Goodhugh
1896

2 Photographs:
1 plan; 1 elevation.

HAMILTON
B1/F27

Dorval, Quebec
Mr. M.R. Hamilton
1899

4 Photographs:
1 site plan; 2 plans; 1 elevation.

1 Drawing:
1 ID sheet file.

Edward Maxwell, in partnership with G. Shattuck, designed a Shingle Style home for Mr. M.R. Hamilton, enlarging an existing structure. A recessed porch formed the entrance and a large verandah with a long sloping roof enveloped three-quarters of the ground level. A blend of details were borrowed from previous homes Maxwell designed, such as the Gardner, the McEachran, and the Van Horne summer retreats.

HODGSON
B1/F28

Ste-Agathe-des-Monts, Quebec
(*Château-du-Lac*)
Mr. Thomas E. Hodgson
1896

15 Photographs:
5 exteriors; 1 interior;
2 perspectives; 3 plans;
4 elevations.

3 Drawings:
1 exterior; 1 index card;
1 ID sheet file.

Mr. Thomas E. Hodgson, an associate of Mr. Gardner's, also purchased some property in the area and commissioned Edward Maxwell to design him a log cottage. Château-du-Lac was similar to the original Gardner house but more stylish with its rustic vertical elements.

The Maxwell's *Tillietudlem* neighbour was *Dalmeny*, the country home of the Mr. William Hope. Mr. Hope, born in 1897, was an artist celebrated for his landscapes. He was awarded a bronze medal in the 1904 Louisiana Purchase Exhibition. Mr. Hope's seaside cottage was similar in appearance to the Van Buren home in Tuxedo Park designed by Bruce Price. This exemplary Shingle Style house is unfortunately no longer in existance.

HOPE
B1/F29

St-Andrews, New Brunswick
(*Dalmeny*)
Mr. William Hope
1901

9 Photographs:
4 exteriors; 3 plans; 2 elevations.

1 Drawing:
1 ID sheet file.

Mr. Charles R. Hosmer, born in 1851, was a prominent figure in the CPR telegraph business and President of the Ogilvie Flour Mills. Mr. Hosmer's residence, located at 3630 Drummond Street, was designed by the Maxwell brothers and is one of the finer examples of their work in Montreal. Its exterior is built using red sandstone in the Beaux-Arts Renaissance Style. The library features rosewood panelling in the Renaissance Style, the reception room hints at Louis XVI Rococo, and the entrance and the grand stairs are in the Baroque Style. Hosmer House, has been used by McGill's School of Physical and Occupational Therapy since 1969. It used to contain a fine example of painted glass medallions set in lead filigree windows in the mansion's stairwell. The artwork was a cross-section of 15th century European miniatures used to decorate libraries and chapels rarely found in private homes in Canada. They were later reinstalled in the Macdonald-Harrington Building.

HOSMER
B1/F30

Montreal, Quebec
Mr. Charles Rudolph Hosmer
1900-01, 1911-12

28 Photographs:
1 exterior; 6 interiors; 1 sketch; 2 plans; 1 section; 3 elevations; 14 details.

5 Drawings:
1 ID sheet file; 2 text files; 1 detail of a grand staircase; 1 detail of a vestibule.

HOSMER
B1/F31

St-Andrews, New Brunswick
(*Hillcrest*)
Mr. Charles Rudolph Hosmer
[1910]

32 Photographs:
7 exteriors; 1 interior; 2 site plans;
1 sketch; 3 plans; 1 elevation;
16 details; 1 section/elevation/plan.

4 Sheets:
58 negatives

4 Drawings:
1 index card; 1 ID sheet file;
2 cards.

The first country house the Maxwell brothers designed in partnership was *Hillcrest* for Mr. Hosmer. This Shingle Style home was massed akin to urban houses but it was clad in cedar shingles to recall it country purpose. Its symmetrical planning and composition were seen as William's influence. Frederick Todd landscaped the grounds which included a formal road leading to the house. The auxiliary buildings on the estate, such as the tool shed, the pavilions, the gazebos, and the stables were designed in a more whimsical manner that was characteristic of Edward's style.

JOHNSON
B1/F32

Lachine, Quebec
Mr. William James Johnson
1907

2 Photographs:
1 plan; 1 elevation.

Mr. William James Johnson was the Consulting Mining Engineer for the Canada Life Building, as well as the Director in Johnson's Asbestos Co. He commissioned the Maxwell brothers to design alterations for his Lachine residence. The north elevation underwent changes that affected the library, the bowed billiard room, and the kitchen services.

LAFLEUR
B1/F33

Hudson Heights, Quebec
Hon. Eugène Lafleur
1913

24 Photographs:
14 exteriors; 1 sketch; 4 plans;
1 section; 5 elevations.

2 Sheets:
1 sheet containing 25 positives;
1 sheet containing 25 negatives.

3 Drawings:
1 elevation; 1 ID sheet file;
1 text file.

Hon. Eugène Lafleur, born in 1856, was a barrister, head of the firm Lafleur & Macdougall, and a member of the King's Council during the Tupper administration. He asked Edward Maxwell to design an impressive country residence in the Château Style to sit on his 120-acre property. The wall construction used a boulder stone facing to give the allure of permanence. Dormer windows adorned the steeply pitched, red-tiled hip roof. The garden side of the residence was similar in appearance to *Bois-de-la-Roche* and *Pine Bluff* due to the 2 storey dormer window. Since then, two other families have bought the house and have made several alterations to the interior layout.

MacBEAN
B1/F34

Lakewood, New Jersey
Mr. Alex Simpson MacBean
n.d.

1 Drawing:
1 note file.

Mr. Alex Simpson MacBean's Lakewood townhouse was built using brick and a shingled roof with a circular corner tower.

MacDOUGALL
B1/F35

Dorval, Quebec (*Ashburton*)
Maj. Hartland Saint Clair MacDougall
1900

6 Photographs:
1 exterior; 1 site plan; 3 plans; 1 elevation.

6 Drawings:
4 exteriors; 1 index card; 1 ID sheet file.

Maj. MacDougall, born in 1840, headed MacDougall Stockbrokers, was the Director of the United Financial Corporation Ltd., and was one of the founders of the Mount Royal Club. He commissioned the partnership of Maxwell and Shattuck to design a country home for him off the shore of Lake St-Louis. The country house, *Ashburton*, was essentially rectangular in form, with a classical vocabulary, and an outdoor verandah projected towards the lake. Some of the ornamentation and details were influenced by the design of *Bois-de-la Roche*. The house was renovated in the 1920s for the subsequent owner, J.W. McConnell, by architect K.G. Rea. He combined the drawing and billiard rooms into one large living room, built a solarium at the west end of the house, and added a new kitchen at the east end with an extended terrace. Fire destroyed the MacDougall country house in the 1960s.

MacDUFF
B1/F36

Montreal, Quebec
Mr. MacDuff
[1874]

1 Photograph:
1 composite.

The MacDuff file consists of an unusual photomontage featuring a perspective rendering of a loggia supporting a second level balcony on two paired Ionic columns. Along the loggia and stairs are drawn personalities with photographs inserted for their faces, possibly members of the MacDuff family or their circle of friends.

MacKLEM
B1/F37

St-Andrews, New Brunswick
Mr. O.R. MacKlem
1912

7 Photographs:
2 exteriors; 1 site plan; 2 plans; 2 elevations.

1 Drawing:
1 ID sheet file.

The site planning for the MacKlem estate included the location of the main residence, the main drive, the tennis courts, the garage, the turnaround, and the landscaping. The house itself was a simpler version of the Smith country home with a verandah wrapping three-quarters around the house and the entrance portico. Today, the property serves as the regional municipal park and has retained most of its original character.

MAHON
B1/F38

St-Andrews, New Brunswick
(*The Manse*)
Reverend Alexander Mahon
1900

4 Photographs:
2 exteriors; 1 plan; 1 elevation.

3 Drawings:
1 ID sheet file; 1 postcard; 1 lot plan of St-Andrews.

Edward Maxwell was asked by the Presbyterian Church in St-Andrews to build an administrative building for the Minister that would also double as the summer house. *The Manse*, as it came to be known, featured classical elements, with a central portico jutting into the gambrel roof. Clapboard was used as the exterior cladding material accented by white quoins. *The Manse* belongs to Greenock Church and is very well preserved.

MARKEY
B1/F39

St-Andrews, New Brunswick
(*Les Goélands*)
Mr. Frederic Henry Markey
1910

19 Photographs:
7 exteriors; 2 plans; 1 elevation; 2 details; 7 grill/iron works.

1 Drawing:
1 ID sheet file.

Mr. Frederic Henry Markey, born in 1870, was a lawyer with Smith, Skinner & Hyde, joined the King's Council in 1906, and was the governor of the Montreal General Hospital. Orginally based on the plans for the Shaughnessy summer home, the design of *Les Goélands* for Mr. Markey became an outstanding example of the Shingle Style house in St-Andrews. *Les Goélands* featured a symmetrical winged plan with its original entrance planned in the centre. It was flanked by two towers accessed by a verandah and was covered by a portico with a central dormer window. Today, the wings have been equally extended, the main entrance is accessed through one of the towers, and a large central window brightens up the living room.

MAXWELL GENEALOGY
B2/F1

2 Drawings:
2 text files.

The Maxwell name claims its origins in twelfth century Scotland and has as its motto "I am ready". According to the Maxwell genealogy chart, Edward and W.S. Maxwell were two younger of four children of Edward J. Maxwell and Johan MacBean. Edward married Elizabeth Aitchison and had four children as well. William married May Bolles and they had one child. The Maxwell lineage is continued through Edward's side, since William's daughter didn't have any children.

MAXWELL
B2/F2

Baie d'Urfé, Quebec (*Maxwelton*)
Mr. Edward Blythe Maxwell
1910

26 Photographs:
6 exteriors; 3 interiors; 5 plans;
5 elevations; 7 details.

1 Drawing:
1 ID sheet file.

Inspired by Norman Shaw's English villas, Edward Maxwell, with the help of William, built himself a summer home on 69 acres of farm and orchard land in Baie d'Urfé. The central portion of the house is flanked by two perpendicular gable roofs and the walls were built using rusticated stone. On the farm, Edward raised Jersey cattle which was acknowleged to be a quality dairy herd. Today, the property consists of only 2 acres and is still privately owned.

MAXWELL
B2/F3

Montreal, Quebec
Mr. Edward Blythe Maxwell
1903-09

5 Photographs:
1 site plan; 2 plans; 2 elevations.

The city residence of the Edward Maxwell family was located on Côte-Saint Antoine in Westmount. Here again, Edward employed the oval room for a drawing room.

MAXWELL
B2/F4

St-Andrews, New Brunswick
(*Tillietudlem*)
Mr. Edward Blythe Maxwell
1899

31 Photographs:
15 exteriors; 10 interiors; 1 plan; 4 details; 1 plan of the Town of St-Andrews from 1784.

6 Drawings:
1 exterior; 3 index cards;
1 ID sheet file; 1 text file.

The preferred Maxwell summer residence, *Tillietudlem*, which better reflected Edward's style, incorporated such elements as irregular plans, oval rooms, and arts and crafts decor. Located on a 5-acre estate, the 2 storey Shingle Style picturesque appearance came about as the family grew and additions were made, particularly during 1899-1908. Three favourite elements that Edward used in his own home and others were: the verandah covered by a gable and opened by French doors onto a balcony; an oval [dining room]; and a mural above the fireplace. In the 1920s, the delicately detailed wrought iron gate was crafted at the entrance of the property. *Tillietudlem* remained in the family until it was sold in 1985.

MAXWELL FAMILY PHOTOS
B2/F5

6 Photographs:
5 family photos; 1 tombstone.

6 Drawings:
1 exterior; 4 text files; 1 brochure.

Family photos of Edward Maxwell's four children, Edward at his farm, and both brothers as young architects are portrayed. Several written documents are also included in this file, such as Edward's letter to his daughter, Jean, Edward's obituary, and the artists that worked with the Maxwell brothers on their projects.

McCOLL
B2/F7

St-Andrews, New Brunswick
Mr. F. McColl
Samuel Frye, 1825; E. and W.S. Maxwell, 1909

7 Photographs:
3 exteriors; 1 plan; 3 elevations.

1 Drawing:
1 ID sheet file.

The original house was built by Samuel Frye, son-in-law of Captain David Mowat, on the land deeded to the Captain in 1785. The appearance of the original McColl house consisted of a symmetrical 2 storey brick structure with a hip roof. The front elevation has four paired windows with shutters and a keystone design above, and a window directly above the central doorway. The Maxwell brothers enlarged the rear of the house by adding two shingled structures, containing kitchen services, descending in height with gambrel roofs. A paired Doric column portico with a pediment was to shelter the front entrance and a matching verandah supprting a balcony was added to the left side of the house. Today, the McColl house is home to an antique store.

McEACHRAN
B2/F8

Borde-à-Plouffe, Quebec
(*Inverneck*)
Dr. Charles McEachran
1895-97

12 Photographs:
1 exterior; 4 plans; 7 elevations.

3 Drawings:
2 exteriors; 1 ID sheet file.

Dr. Charles McEachran, a doctor of veterinary surgery and son-in-law of Sir Hugh Allan, had asked Edward Maxwell to design him a summer house in L'Abord-à-Plouffe in the Saraguay area. The final plan depicted a Tudor-Gothic entry facade, a rusticated stone base, a hip roof, a verandah enveloping the living area, and an octagonal stair tower placed at the rear elevation. *Inverneck* had undergone numerous renovations but eventually was demolished.

MEIGHAN
B2/F9

Montreal, Quebec
Mr. Robert Meighan
William Thomas, [1880-83]

1 Photograph:
1 exterior.

Mr. Robert Meighan, born in 1838, was the President and Managing Director of the Lake Woods Milling Co., the Director of the CPR and the Montreal Street Railway. Mr. Meighan married Elsie, the sister of Lord Mount Stephen. In 1888, he purchased Lord Mount Stephen's house on 1440 Drummond Street, where parties were often held in a large and picturesque garden. At the rear of the house, a greenhouse extension provided an intimate areas for meditation and growing plants. The house remained in the family until 1925, when it was bought by three Montrealers who turned it into the Mount Stephen Club.[3] The only major alteration the house has sustained was the replacement of the conservatory's glass walls with stone the year after it became a club.

MEREDITH
B2/F10

Senneville, Quebec (*Bally Bawn*)
Mr. Charles Meredith
1897

15 Photographs:
10 exteriors; 1 plan; 2 elevations; 2 elevation/plans.

7 Drawings:
1 plan; 2 index cards; 1 ID sheet file; 1 text file; 2 elevation/plans (enlarged and annotated).

Mr. Charles Meredith, was a stockbroker and financial agent for the Bank of Montreal, the Montreal Stock Exchange, and the son-in-law of R.B. Angus. *Bally Bawn* was originally built by the Sulpicians in 1750, and later Gothic Revival decorative details were added by the previous owner, Christopher Abbott. Edward Maxwell, as well as Robert Findlay, enlarged the original house to it present size. Today, it is a happy mixture of Victorian and Queen Anne detailing. The estate is complemented by auxiliary buildings, greenhouses, and cottages for the servants.

MEREDITH
B2/F11

St-Bruno, Quebec
Lady Meredith
n.d.

1 Photograph:
1 exterior.

2 Drawings:
1 index card; 1 text file.

The Merediths were also attracted to the St-Bruno region as were the Pease, Drummond, and Brown families. Built on the local golf course, the Meredith country home, occupied by Lady Meredith, sister of Charles Meredith, was surrounded by gazebos and landscaped gardens designed by Frederick Todd.

MEREDITH
B2/F12

Montreal, Quebec
Sir Henry Vincent Meredith
1892-93

9 Photographs:
2 exteriors; 3 plans; 1 elevation; 3 details.

2 Drawings:
1 exterior; 1 ID sheet file.

Sir Henry Vincent Meredith was the President of the Bank of Monteal, the Royal Trust Co., and the Royal Victoria Hospital. As well he was the Director of the CPR and the Governor of McGill University. Located on 1110 Pine Avenue West, the city residence of Sir Meredith was built in the Richardsonion Style. Extensions in 1914-15 resulted in the loss of the picturesque appearance of the pitched roof. This home was one of Edward Maxwell's first important commissions in Montreal.[4]

NICKERSON
B2/F13

Massachusetts
Mr. Nickerson
Shepley, Rutan & Coolidge,
[1896]

1 Photograph:
1 detail.

The fireplace designed by Shepley, Rutan & Coolidge was heavily influenced by H.H. Richardson which was a combination of the Byzantine and Romanesque Styles. This type of detailing was seen in Edward Maxwell's work, such as in the Porteous, Hosmer, and Angus residences.

O'DELL
B2/F14

St-Andrews, New Brunswick
Mr. Edwin E. O'Dell
1910-12

14 Photographs:
11 exteriors; 2 plans; 1 elevation.

1 Drawing:
1 ID sheet file.

A clapboard summer residence was designed, by the Maxwell brothers, in an L-shaped plan for Mr. Edwin E. O'Dell. It has classical detailing and is quite restrained in its decorative elements. The main entrance is through a portico with a segmented arch, above which is a pediment on the second level. The verandah wraps around the front and one side of the house.

PEASE
B2/F15

St-Bruno, Quebec
Mr. Edson L. Pease
1896-99

9 Photographs:
1 sketch; 4 plans; 3 elevations; 1 section/plan.

1 Drawing:
1 ID sheet file.

As Vice-president and the General Manager of the Royal Bank of Canada and the Director of the London & Lancashire Life Assurance Co., Mr. Edson L. Pease was well known in Canadian banking and insurance circles. The Pease summer house was built in the "shingle and boulder" style of H.H. Richardson in which a combination of French and Queen Anne detailing graced the exterior. The most striking feature was that of the central tower bay extending from the living hall. The proposed barn, if built according to the original concept, would also have been an exquisite auxiliary building designed in the spirit of the monumental barn for Sir Van Horne. Eventually, the Pease country house was demolished and replaced by a sizeable stone house.

PORTEOUS
B2/F16

Ile d'Orléans, Quebec
Mr. Charles E.L. Porteous
1900

44 Photographs:
6 exteriors; 2 interiors; 1 sketch; 14 plans; 4 elevations; 17 details.

1 Sheet:
20 negatives.

4 Drawings:
1 exterior; 1 ID sheet file; 2 text files.

Mr. Charles E.L. Porteous was a partner in a stock and bond brokerage company. Overlooking the St-Lawrence River, the Porteous summer grounds are predominantly left in the picturesque landscaping style. Stone gates lead to the estate called Les Groisardières. Upon a hill top, a wide-spreading stucco home is perched surrounded by a terraced lawn. The gardens are impressively awash with flower beds, Italian fountains and vine-draped pergolas. An Italian garden carved out of the cliffs was a favourite of the family.

ROSS
B2/F17

Montreal, Quebec
Mr. James Ross and
Mr. J.K.L. Ross
Bruce Price, 1892; E. and
W.S. Maxwell, 1897-1912

5 Photographs:
1 exterior; 1 perspective; 1 plan;
2 elevations.

3 Drawings:
1 exterior; 1 ID sheet file;
1 text file.

Born in Scotland in 1848, Mr. James Ross was appointed engineer of the Ulster & Delaware Railway. Soon after, his reputation as a rail engineer involved him in the construction of the CPR in the west of Canada. With Sir William MacKenzie, Mr. Ross purchased and renovated the Montreal and Toronto streetcars installing electric power. He was intensely involved in lumber, steel and coal companies, as well as being a member of several board of directors of banks (esp. Bank of Montreal). Mr. Ross also had close ties to McGill, being the Governor of the University. His permanent home on Pine Avenue was designed by Bruce Price with later additions by Edward Maxwell. It is picturesque in appearance with circular towers, balconies, Queen Anne chimney stacks and ornate dormer windows with exquisite detailing, primarily constructed of Credit Valley limestone. The Maxwell brothers added an art gallery wing, a breakfast room and bedroom, as well as wrought iron and carved details. The Ross House was renamed Chancellor Day Hall in 1948, after J.W. McConnell purchased the mansion and donated it to McGill University. It currently houses the Faculty of Law.

Mr. Ross commissioned the Peel Street house for his son, James Kenneth Leveson, in 1909. It was designed predominantly by William Maxwell in a simple and elegant classical style with an Edwardian Baroque facade. Two-storey Ionic pilasters, supporting a broken pediment, emphasize the centre and entrance at the *piano nobile* level, as does the protruding balcony over the doorway. Today, the J.K.L. Ross House contains the Institute and Centre of Air and Space Law.

RUSSELL
B2/F18

St-Andrews, New Brunswick
(*Cedar Nook*)
Mr. George Horne Russell
1924

1 Photograph:
1 exterior.

1 Drawing:
1 text file.

Maxwell and Pitts were asked to design a cottage by the sea for Mr. Goerge Horne Russell. Mr. Russell, a portrait and landscape painter, desired a summer home and a studio at the same time. The result was essentially a two storey structure that was two self-contained entities with separate entrances yet connected from the inside by a passage. The main residence contains the living quarters with a porch facing the sea below on the south side, whereas the north side is sheltered from the autoroute by cedars. The studio, oriented perpendicularly to the main part, is a one storey space with a high ceiling and its own fireplace. *Cedar Nook* is a stucco covered building, with the main house being covered by a gambrel roof, and the studio built of the same material only covered by a steeply-sloped hip roof.

SHAUGHNESSY
B2/F19

St-Andrews, New Brunswick
Sir Thomas George Shaughnessy
1893-94

10 Photographs:
2 exteriors; 4 plans; 4 elevation.

3 Drawings:
1 exterior; 1 index card;
1 ID sheet file.

Sir Thomas George Shaughnessy, born in 1853, was the Vice-president of CPR and a prominent Montreal citizen. He commissioned Edward Maxwell to design a summer residence in St-Andrews. A bent L-shaped plan was built in the Shingle Style. The most prominent feature of the two storey summer cottage was the circular tower that protruded from the living room capped by a conical roof. A terrace, starting from the entrance, wrapped around the front side of the house until it joined the verandah at the far end. The entrance was recessed and emphasized by the larger dormer window above it on the second level. Unfortunately, the Shaughnessy country home was destroyed by fire in 1970. As an aside, the Montreal Shaughnessy residence currently forms part of the Canadian Centre for Architecture.

SHEARER
B2/F20

Lachine, Quebec
Mrs. John Sharp Shearer
1904

1 Photograph:
1 elevation.

Mr. John Sharp Shearer, was a commission and general wholesale merchant, a member of the Board of Trade, and the Governor of the Montreal General Hospital. A Shingle Style summer residence for his wife was designed by the Maxwell brothers. It was a simple 2 storey cottage on a rusticated stone base with a hip roof, a dormer window on one side of the roof, and a shed extension at the rear of the house. The entrance was recessed in the left half of the front elevation, supported by a corner shingled column.

SMITH
B2/F21

St-Andrews, New Brunswick
(*Rosemount*)
Mr. Charles Francis Smith
1907-09

26 Photographs:
12 exteriors; 7 interiors; 3 plans; 2 elevations; 1 detail; 1 lot plan of St-Andrews.

2 Drawings:
1 index card; 1 ID sheet file.

Mr. Charles Francis Smith, born in 1841, was the Director of the Victoria Life Insurance Co., the Merchants Bank, and the President of the Montreal Board of Trade. He commissioned the Maxwell brothers to build him a country hideaway. *Rosemount* resulted in a fine example of the combined styles of Edward's curvilinear detailing and William's symmetrical discipline. Above the entrance portico supported by rusticated stone pillars, three eyebrow rooflines descend in increasing width. The front elevation is quite symmetrical with the verandah wrapping around the house on one side, while kitchen and services jut out on the opposite side. Mr. Smith requested that the Maxwell brothers design the interior with all its furnishings as well.

The Maxwell brothers also created a fishing lodge for Mr. Gardner's son-in-law, Thomas Shearer Stewart. Many design elements were borrowed from *Nowentesa*, although this cottage was clad with cedar shingles, not with logs as were the Gardner and Hodgson homes. The Stewart cottage was built in the vicinity of the previous two log houses, overlooking Lac Brûlé as well.

STEWART
B2/F22

Ste-Agathe-des-Monts, Quebec
Mr. Thomas Shearer Stewart
1920

2 Photographs:
2 exteriors.

3 Drawings:
1 elevation; 1 exterior;
1 ID sheet file.

Link's Crest, the estate originally built for Sir Thomas Tait, is located on 76 acres of land fronting on the St-Croix River with the main residence overlooking a golf course. The general manager of CPR, born in 1864, wanted a Georgian Revival Style country home, for more flamboyance than the previously fashionable Shingle Style. It was built in red brick with symmetrical facades and neo-classical details. The estate grounds also feature a renovated guest cottage connected to a greenhouse, a barn for cattle and horses, a garage for the cottage, a vegetable garden, and the service buildings being arranged in a U-shape plan.

TAIT
B2/F23

St-Andrews, New Brunswick
(*Link's Crest*)
Sir Thomas James Tait
1918-24

34 Photographs:
12 exteriors; 4 interiors; 1 sketch;
8 plans; 7 elevations; 1 detail;
1 boundary survey.

3 Drawings:
1 ID sheet file; 2 text files.

THOMPSON
B2/F24

St-Andrews, New Brunswick
(*Meadow Lodge*)
Mr. Frederick William Thompson
1909

31 Photographs:
8 exteriors; 5 interiors; 1 site plan; 8 sketches; 4 plans; 1 elevation; 1 elevation/plan; 3 chair sketches.

6 Drawings:
2 exteriors; 1 sketch; 1 idex card; 1 ID sheet file; 1 text file.

One of the foremost personalities connected with the flour milling industry of Canada, Frederick William Thompson was born in Montreal in 1862. He started as a clerk in the Exchange Bank, and by 1888, he became the General Manager of Ogilvie Milling Company in Winnipeg. The milling business was purchased by F.W.Thompson and C.R. Hosmer after the passing of W.W. Ogilvie. Mr. Thompson also held posts in major insurance, transportation, and power companies. He commissioned the Maxwell brothers to design him a summer retreat on the land he purchased in St-Andrews. *Meadow Lodge* is similar in concept as the Hope country house built in the Shingle Style. The Thompson estate was planned by locating the auxiliary buildings first, then the main residence. The rectangular plan of the home accommodates 25 rooms enveloped in a generous verandah.

Sir William Cornelius Van Horne, President of CPR bought a 500-acre property on Minister's Island in 1890. The estate he built as a tribute to his father and his Dutch heritage, called *Coven Hoven*, became an impressive country retreat and working farm. Edward Maxwell was asked by Mr.Van Horne to assist him in the design of his country home. The walls and verandah piers were built from local red sandstone, and were covered with multi-gable roofs. *Coven Hoven* was enlarged several times, rendering the home in an L-shaped plan. The most picturesque auxiliary building on the estate is the large timber barn for breeding Dutch-Belted and Ayshire cattle. A round stone tower was also built to overlook the bay, housing Mr.Van Horne's painting studio and a solar-heated swimming pool. A windmill was erected to pump water from an artesian well, thus making the retreat more self-sufficient. The adjacent building functioned as a provider of carbide gas for the lights and cooking. A gardener's cottage and greenhouses were heated by a solar system. The property remained in the family until 1961. Since 1982, it is owned by the Province of New Brunswick and is under the Historic Site Protection Act. It was through Edward's friendship with Mr. Van Horne that he received other CPR commissions, such as hotels and railway stations across Canada, and the homes that were scattered along the CPR routes.

VAN HORNE
B2/F25

Minister's Island, St-Andrews,
New Brunswick (*Coven Hoven*)
Sir William Cornelius Van Horne
1899

76 Photographs:
43 exteriors; 5 interiors; 5 plans;
9 elevations; 12 details;
2 section/elevation/plans.

1 Sheet:
3 negatives.

7 Drawings:
1 exterior; 1 ID sheet file;
5 text files.

Mr. David S. Walker was the President of Walker & Co. Ltd. and the new Birks Building Co. The Walker Côte-des-Neiges residence in Montreal was based on the design of the Guy Boyer country house. Its exterior appearance is very similar using quoins for the corners and around the windows, a steep gabled roof, and a triple dormer facade with a portico for a main entrance.

WALKER
B2/F26

Montreal, Quebec
Mr. David S. Walker
[1906-09]

3 Photographs:
1 plan; 2 elevations.

WANKLYN
B2/F27

Senneville, Quebec (*Birchfield*)
Mr. Frederic Lamb Wanklyn
Robert Findlay, 1908

17 Photographs:
11 exteriors; 1 sketch; 4 plans;
1 elevation.

2 Drawings:
1 ID sheet file; 1 envelope.

Birchfield is a Tudor-Revival stone country retreat built for the Vice-president and General Manager of the Dominion Coal Co., Mr. Frederic Lamb Wanklyn. Edward Maxwell made alterations and additions to the main residence to increase the free flowing interior spaces. Auxiliary buildings, treated in the same Tudor-Revival Style, are complemented with an elegant wrought iron gate at the entrance of the property.

WANKLYN
B2/F28

Senneville, Quebec
Mr. R. McDougall Patterson
[1904]

25 Photographs:
19 exteriors; 3 plans; 3 elevations.

1 Drawing:
1 ID sheet file.

Mr. Angus commissioned Edward Maxwell to build a summer cottage for his daughter, Edith, overlooking Lake St-Louis and the lawns. Later, it was occupied by another daughter, Bertha Patterson, and became known as the R. McDougall Patterson summer residence. It is a Shingle Style cottage with a gambrel flared roof and a verandah supported by an odd combination of massive stone columns alternating with slim wooden Doric columns. An extension was built in 1907, marked by an oriel window in the valley of the old and new roofs. The outer corner of the dining room is defined by a protruding circular bay, while that of the living room is octagonal.

Col. Edward Ashworth Whitehead, born in 1845, was an insurance agent and broker, and one of the founders of the Montreal Arts Association. The shingle cottage designed for Col. Whitehead overlooked Lake St-Louis was a generously proportioned residence. The main body of the house and the wings were set back from the long sloping roof that sheltered the front verandah. The verandah was supported by solid rusticated stone columns, which constrasted the simple elegance of the remaining structure. The dining hall and the library were contained behind the octagonal bays, with the latter being in a complete octagonal room. A stable and water tower were the auxiliary buildings on the estate. The Whitehead residence was destroyed by fire in the early 1980s.

WHITEHEAD
B2/F29

Dorval, Quebec
Col. Edward Ashworth Whitehead
[1903]

11 Photographs:
3 exteriors; 2 interiors;
2 plans; 3 elevations;
1 section/elevation/plan.

2 Drawings:
1 exterior; 1 ID sheet file.

The two storey Shingle Style residence for Mr. David Williamson in the city of Westmount was designed by Edward Maxwell. Its layout was square, with the kitchen and related services jutting out at the rear, and a verandah that was supported on slender columns envelopping three-quarters of the house. The roof was composed of two intersecting hip roofs, one lower than the other. The dining room featured a bay window capped by one facade from the lower hip roof, and the front entrance of the Williamson home was also emphasized by end of the higher hip roof, enhanced by a Neo-Gothic arch. The windows of the dining and the drawing rooms were decorated by stained glass.

WILLIAMSON
B2/F30

Westmount, Quebec
Mr. David Williamson
1895-96

2 Photographs:
1 plan; 1 elevation.

1 Drawings:
1 ID sheet file.

WILSON
B2/F31

Lac Brûlé,
Ste-Agathe-des-Monts, Quebec
Mr. Howard Wilson
1911

3 Photographs:
1 plan; 2 elevations.

2 Drawings:
1 exterior; 1 ID sheet file.

The Maxwell brothers designed another Shingle Style residence for Mr. Howard Wilson, the brother-in-law of Mr. Stewart. The Wilson country house had a T-shaped plan with the living quarters on the front facade with a full verandah, and the kitchen facilities perpendicular at the rear. A series of intersecting hip roofs adorned the asymmetrical cottage with a Neo-Gothic dormer facade containing a recessed balcony. The main entrance was offset to the right side of the bowed living room, the central feature of the front elevation. The Wilson residence burned down in 1929 and a new house was built in its place.

PUBLIC BUILDINGS

BOX 3



BANK OF MONTREAL
B3/F1

Westmount, Quebec
Bank of Montreal
1903-04

2 Photographs:
2 exteriors.

The Bank of Montreal on Green Avenue was an exquisite example of a Beaux-Arts Style building. The prominent corner entrance was flanked by Ionic columns and capped by an impressive crest featuring a leading Native Indian couple each beside a horn of plenty. This bank branch is no longer standing.

BROMSGROVE GUILD OF APPLIED ARTS
B3/F2

Montreal, Quebec
Bromsgrove Guild (Canada) Limited
1909

2 Photographs:
1 interior; 1 plan.

The Bromsgrove Guild of Applied Arts on Peel Street illustrated a fine example of ceiling plasterwork. Two motifs are shown in this file: one is the proposed and the other is the actual room. The proposed motif was rectangular in plan, coved at the edges, with an elliptical centre-piece. The actual plasterwork retained the rectangular detailing at the cornice level, albeit with different a pattern, but applied an elliptical rosette for the centrally-hung chandelier. The ceiling design is reflected in the mirrored panelling which enhances the decorative aspect of the room.

CHATEAU FRONTENAC
B3/F3

Quebec City, Quebec
CPR Company
Bruce Price, 1892-93; E. and W.S. Maxwell, 1920-24

4 Drawings:
1 perspective; 2 exteriors;
1 text file.

Château Frontenac's prominent stature as a landmark CPR hotel was established with the construction of the 17 storey central tower by the Maxwell brothers. It was also to be the last project both brothers worked on together because Edward died before its completion in 1923. The tower addition brought the hotel capacity to 660 rooms and continued the Château theme, set by Bruce Price, through the high hip roof, the dormers and turrets. Some of the materials used by Price were blue limestone, and Glenboig brick imported from Scotland. In 1926, a fire destroyed one of the original wings but it was immediately rebuilt.

CLAPHAM HEIRS
B3/F4

Place d'Armes, Quebec City, Quebec
Clapham Heirs
1898-99

3 Photographs:
1 section; 2 elevations.

1 Sheet:
37 negatives.

The retail store of the Clapham Heirs is picturesque in appearance with a steeply pitched roof and the turrets enhancing each corner at the third level. Its post and beam construction is designed in a slender way to complement the cast iron window elements.

FOREST & STREAM CLUB
B3/F5

Dorval, Quebec
Forest & Stream Club
1903-11

2 Photographs:
1 elevation; 1 detail.

Many of the Maxwell clients were members of the Forest & Stream Club in Dorval and therefore they were also invited to participate in similar recreation activities. The Maxwell brothers designed some of the details for the club, in particular the cathedral glass double doors with round leaded glass inserts illustrating sailing and windmill motifs.

HENRY BIRKS & SONS BUILDING
B3/F6

Montreal, Quebec
Henry Birks & Sons
1893

1 Photograph:
1 exterior.

The Henry Birks & Sons Building on St-Catherine Street was designed by Edward Maxwell, inspired by the style of H.H. Richardson. It is a four storey gray limestone articulated structure with a rounded corner at University Street with a large vitrine. The heavily ornate double doors are painted wrought iron and contain a clock in the archway. The principal facade has arched windows extending from the second to the third levels. An elaborate cornice protrudes to cap the flat roof of the building.

HOTEL
B3/F7

West Indies, Antilla, Cuba
Cuba Company
n.d.

1 Photograph:
1 perspective.

An aquarelle depicts the proposed design for a hotel in Antilla, Cuba. It is a two storey structure with a hip roof containing a clerestorey and crowned by dome. The first level is enveloped by a verandah supported by slender Doric columns, and the second level is enveloped by an arcaded balcony with an ornate balustrade. The hotel's appearance is one of elegance and airiness, appropriate for the climate in such a country.

HOTEL CARSLAKE
B3/F8

Montreal, Quebec
unknown
1914

2 Photographs:
1 plan; 1 elevation.

Hotel Carslake on St-James Street is a four storey symmetrical building with articulated stone Classical detailing. The ground level is the commercial storey with large vitrines and a centralized entrance. The second and third levels are identical except for their central windows: the second floor window is paired and the third floor window is Palladian in pattern. The fourth level is separated from the other floors by a cornice course containing arched windows. The flat roof of Hotel Carslake is crowned by a simple cornice.

KNOX PRESBYTERIAN CHURCH
B3/F9

Montreal, Quebec
Knox Presbyterian Church
1893

1 Photograph:
1 exterior.

The Knox Presbyterian Church was located at Dorchester and Metcalfe Streets. It was designed by Edward Maxwell in the French Cathedral Style with a large rose stained glass window above the triple arched entrance. The octagonal roof covered an auditorium of the same shape, and the apse was capped with a gothic turret surrounded by a balustrade.[5] Unfortunately this church was demolished.

LEGISLATIVE BUILDING
B3/F10

Winnipeg, Manitoba
Province of Manitoba
1908-13

2 Photographs:
1 exterior; 1 perspective.

The winning competition design by the Maxwell brothers for the Legislative Building in Winnipeg differed slightly from the actual built form. The elements that changed were the shapes of the windows, the wings were extended and articulated at their extremities, the central pavilion was slenderized, and the crowing dome was different in proportion and detailing. The Legislative Building was built of ashlar limestone using a Classical vocabulary, often found in the United Stated to symbolize the democratic political system.

LONDON & LANCASHIRE LIFE
B3/F11

Montreal, Quebec
London & Lancashire Life Assurance Company
1898-99

2 Photographs:
1 perspective; 1 elevation.

The London & Lancashire Life Building on St-James Street was designed by the Maxwell brothers. At this point, Edward began collaborating with William and the result is seen in a Beaux-Arts symmetrical building articulated in stone. The seven storey building is divided into four sections separated by ornate wrought iron balconies at the third and fifth floors, with the uppermost storey capped with a mansard roof. The main entrance is accessed through a massive arched doorway, above which the same width is articulated to the dormer in the roof supporting a flagpole.

MANOIR RICHELIEU
B3/F12

Murray Bay / La Malbaie, Quebec
Richelieu & Ontario Navigation Company
1900

6 Photographs:
1 exterior; 1 perspective; 2 plans; 1 section/elevation.

A fine example of the Shingle Style used on a large scale is the Manoir Richelieu Hotel designed by Edward Maxwell. It is an elongated rectangular layout, and symmetrical in its massing. The central pavilion is five storeys in height, each corner sporting a square tower around a hip roof. The wings are four storeys each, descending to three storeys at the extremities. The main level is accessed through a verandah with a central bay having stairs at its left side. The Manoir Richelieu Hotel is set in a splendid mountainous landscape which makes its Shingle Style appropriate.

MELVILLE PRESBYTERIAN CHURCH
B3/F13

Westmount, Quebec
Melville Presbyterian Church
[1900-02]

1 Photograph:
1 elevation/plan.

Another religious building designed by Edward Maxwell was the Melville Presbyterian Church in Westmount. It was a simple design with a square frontal tower containing the double door entrance with a pediment. The building was primarily constructed using brick with stone offsets and caps, wood louvres for the tower arched windows, and a slate roof. The Melville Presbyterian Church is one of the few churches designed by a Maxwell that is still standing.

MERCHANTS BANK OF HALIFAX
B3/F14

Montreal, Quebec
Merchants Bank of Halifax
[1894]

1 Photograph:
1 exterior.

The Merchants Bank of Halifax, located on Notre-Dame Street, is similar in form and proportion to the Henry Birks & Sons Building. It is quite a narrow five storey building with the principal entry at its rounded corner. The main door is accessed through an arched opening, decorated with wrought iron tracery accented with a pronounced keystone. The articulated stone facing diminishes in horizontal size at the upper levels, placing emphasis on the three courses that divide the building into sections. Only the third storey has arched fenestration and the uppermost storey's corner is distinguishable by a two storey window supported by two Corinthian columns. The Merchants Bank of Halifax was also inspired by the works of H.H. Richardson.

MONTREAL BOARD OF TRADE BUILDING
B3/F15

Montreal, Quebec
Montreal Board of Trade Building
Shepley, Rutan & Cooldige
[1891]

1 Photograph:
1 perspective.

1 Drawing:
1 text file.

Edward Maxwell entered his design of the Montreal Board of Trade Building in the competition for its construction in 1890. The building was six storeys of ashlar stone in a U-shaped layout. The principal entrance was through the central pavilion, although the two wings also had double doorways. The fifth storey was distinguished by arched windows and the entire building was capped by a pronounced cornice. Although Shepley, Rutan & Coolidge won first place, they asked Edward to supervise the construction. It was through this project that he broadened his clientele into the world of business, which led to contracts for commercial, religious, and institutional buildings. On January 23rd, 1901, the Montreal Board of Trade Building was consumed by a raging fire started at Saxe and Sons in Old Montreal. It was terrible fire that caused approximately $2.5 million worth of damage. The only remaing elements of the Board of Trade were a portion of its exterior walls. The building was rebuilt in 1901-03 by David Robertson Brown.

MONTREAL MUSEUM OF FINE ARTS
B3/F16

Montreal, Quebec
Art Association of Montreal
1910-13

2 Photographs:
2 exteriors.

The Maxwell brothers designed what was to be one of the landmark Beaux-Arts Style public buildings in Montreal. Located on the corner of Sherbrooke and du Musée, it was submitted as one of the three competition entries for the Montreal Art Association Gallery. The white marble facing and the majestic stairs leading to the main entrance through four Ionic columns that are two storeys in height lend to its monumental character. As art collections grew, extensions were built to the now Montreal Museum of Fine Arts. Durnford & Fetherstonhaugh added the Norton wing in 1939, Arcop & Associates redeveloped and enlarged the rear between 1973-76, and most recently Moshe Safdie & Associates (in collaboration with Desnoyers, Mercure & Associates) built the Jean Noël Pavilion on the south side of Sherbrooke Street.

NEW JUSTICE BUILDING
B3/F17

Ottawa, Ontario
Government of the Dominion of Canada
[1907]

1 Photograph:
1 elevation.

A competition was held for the New Justice Building in Ottawa for which the Maxwell brothers submitted an entry. The proposal indicated a symmetrical building in a Neo-Gothic Style with a central pavilion flanked by wings terminating in octagonal rotundas.

QUEBEC TERCENTENARY HOTEL
B3/F18

Quebec City, Quebec
unknown
1908

1 Photograph:
1 perspective.

The Quebec Tecentenary Hotel and Grand Stand was designed by the Maxwell brothers for that special occasion. The Central Pavilion featured an impressive moat-like entrance with an ornate facade and medieval towers at each side. The fleur de lys and other symbolism adorned the architecture elements of the front elevation.

The Royal Bank of Canada on the corner of St-Catherine Street and Green Avenue is another bank building design by the Maxwell brothers in the Beaux Arts Style. It has a relatively narrow frontage completely dedicated to the emphasis of the entry. The central doorway is decorated with a pediment and consoles, flanked by two 2 storey Ionic columns which support the lintel with the bank's name. The slightly recessed glazed wall behind the entrance serves to lighten the volume of the bank. The cornice is crowned with the crest of the British Empire. The structure now houses an antique store.

ROYAL BANK
B3/F19

Westmount, Quebec
Royal Bank of Canada
1903-04

1 Photograph:
1 exterior.

The Royal St-Lawrence Yacht Club was one of many clubs to which Maxwell clients, and later, the Maxwells themselves belonged. The Yacht Club was designed in the Shingle Style incorporating a Tudor street facade perforated with small-paned windows and a octagonal tower to the right of the entrance. The semicircular two-level verandah was placed at the left side of the building covered by a similar roof as the tower. The marina front repeated the design of the street side without the Tudor detailing. The central portion of the Yacht Club extended outward to form a portico supported at the corners with rough columns and two slender wood columns in between. The Shingle Style lent itself well to its use in seaside and lakeside buildings, conveying a recreational feeling.

ROYAL ST-LAWRENCE YACHT CLUB
B3/F20

Dorval, Quebec
Royal St-Lawrence Yacht Club
[1897]

7 Photographs:
6 exteriors; 1 elevation.

ROYAL VICTORIA HOSPITAL & ROYAL VICTORIA COLLEGE B3/F21

Montreal, Quebec
The Royal Victoria Hospital: Henry Saxon Snell/James R. Rhind, 1891-93; E. and W.S. Maxwell, 1905-12
Royal Victoria College: Bruce Price, 1895-98

4 Photographs:
4 exteriors.

The Royal Victoria Hospital on Pine Avenue was built by English architect Henry Saxon Snell in collaboration with James R. Rhind of Montreal. The hospital complex, resembling a medieval fortress was a style derived from the hospitals built in Paris in the mid-ninteenth century as a result of new hygiene practices of avoiding the crowding of sick people. The complex layout is in a U-shaped plan, each wing being a separate building. In addition to designing the main building, Snell and Rhind were also responsible for the Annex to Outpatients' Clinic in 1898. The Maxwell brothers built the Nurses' Residence in 1906, while Stevens & Lee from Boston, in collaboration with K.G. Rea, were responsible for the Ross Memorial Pavilion (1915-16), as well as the Royal Victoria Maternity Hospital (1925-26). Lawson & Little designed enlargements and alterations between 1931-42, and later, Barott, Marshall & Montgomery, did further alterations in 1951.

The Royal Victoria College was designed by Bruce Price for Sir Donald Smith, Lord Strathcona. It is a Montreal grey limestone, four storey building with a rusticated base and an arcaded *piano nobile*. A statue of Queen Victoria donated by Princess Louise, the Queen's daughter, graces the steps of the main entrance. The recessed central portion, of British Château Style, is enclosed by two gabled pavillions, and a seven-arched loggia features a crenellated balustrade. Over the years, several wings and a pool have been added to the College. Presently, it is home to the Women's Residence and McGill's Faculty of Music, including the Pollack Concert Hall built in 1973.

ST-CHARLES COUNTRY CLUB B3/F22

Winnipeg, Manitoba
St-Charles Country Club
1911

3 Photographs:
1 plan; 2 elevations.

1 Drawing:
1 note file.

The Maxwell brothers were commissioned to design the St-Charles Country Club in Winnipeg. The form of the building is symmetrical in the Georgian Style, four storeys in height. The main entrance is reached by central stairs covered by a portico supported by two storey Ionic columns. The ground floor is built using brick, differentiating it from the upper floors that have a wood facing. Five dormer windows provide light for the top floor in the hip roof.

Two hundred and thirty years after its first recorded settlers, the Town of Baie d'Urfé was incorporated in 1911, with Edward Maxwell, James Morgan, and Vivian Dowker included among the petitioners. Mr. Dowker was elected the first mayor of Baie d'Urfé and Mr. Maxwell was one of six councillors. The white frame building was the summer home of Mr. Morgan which he offered for use as the Town Hall. He also donated the lands around which the Town Hall stands, as well as the land today known as Morgan Road. The Town Hall is a simple building with a gambrel roof extended to cover the wraparound verandah supported by Doric columns. The principal entrance is through an arched doorway augmented with a semicircular pediment supported by paired pilasters. In the 1950s, as the municipality had grown, the Town Hall was no longer sufficient to be the centre of activity, and therefore the focus was transferred to the Coop area on the Lakeshore Road.

TOWN HALL
B3/F23

Baie d'Urfé, Quebec
The Municipality of Baie d'Urfé
1913-16

13 Photographs:
1 exterior; 1 sketch; 3 plans;
5 elevations; 3 details.

2 Drawings:
1 ID sheet file; 1 brochure.

The authorizations file contains several letters requesting permission to publish photographs and text from the present owners or descendants of the country houses.

AUTHORISATIONS
B3/F24

Miscellaneous
1986-87

3 Drawings:
3 text files.

LAKE ST-LOUIS
B3/F25

Miscellaneous
1893

1 Drawing:
1 text file.

This an excerpt from a book entitled *Lake St-Louis: Old and New*, and *Cavalier de La Salle* by Desiré Girouard, published in Montreal in 1893. Girouard speaks about the noblemen that possessed country homes on Lake St-Louis, namely Messrs Angus, Forget, Abbott, and Gillespie.

LIST OF OWNERS
B3/F26

Miscellaneous
n.d.

1 Drawing:
1 text file.

A compilation of present day owners of 25 country houses designed by the Maxwells, in the areas of New Brunswick, Hudson Heights, Ste-Agathe, and the West Island.

MAXWELL PLANS
B3/F27

Miscellaneous
1982

2 Photographs:
2 rolled plans.

Two identical photographs of the Maxwell archives, in the form of rolled plans, showing the state they arrived in at the CAC before they were studied, classified, and filed.

PRECEDENTS [CH.1]
B3/F28

Miscellaneous
1781-1896

20 Drawings:
5 perspectives; 12 exteriors;
1 interior; 1 note file;
1 elevation/plan.

Chapter One of the book *Country Houses for Montrealers 1892-1924: The Architecture of E. and W.S. Maxwell* features the biographies of the Maxwell brothers and the buildings and architects that influenced their work. This file contains photocopies of certain buildings which inspired Edward and William Maxwell in the design of private and public buildings.

PROFESSIONAL CHARGES
B3/F29

Miscellaneous
c.1903

3 Drawings:
3 text files.

The professional practice of the Maxwell brothers issued a sheet labelled *Professional Charges* which describes the specifications and costs related to their services. Services included drawings, supervisions, furniture, travel, specialists, and incidentals.

SKETCHBOOKS
B3/F30

Miscellaneous

48 Photographs:
25 sketches; 11 details; 9 furniture sketches; 3 signatures.

1 Drawing:
1 sketch.

Edward Maxwell chronicled his travels through Boston and Europe by various sketches. He drew details of certain buildings that caught his attention and that were to be for future use in his own architecture, such as the Forget, Clouston, Angus, Meredith city and country residences, as well as Château Frontenac. Details are shown not only of buildings but also street furniture, interior furniture, lanterns, moldings, construction methods, sailboats and human proportions.

UNIDENTIFIED PHOTOS
B3/F31

Miscellaneous

5 Photographs:
2 exteriors; 1 site plan; 1 detail;
1 furniture sketch.

1 Sheet:
2 negatives.

CONTACTS
B3/F32

Miscellaneous

62 Sheets:
1, 837 positives.

NEGATIVES
B3/F33

Miscellaneous

57 Sheets:
1, 778 negatives.

CANADIAN PACIFIC RAILWAY SERIES

BOX 4



MANUSCRIPT OF THE BOOK Country Houses for Montrealers 1892-1924: The Architecture of Edward and W.S. Maxwell
B4/0

n.d.

2 Drawings:
1 English version (155 p.);
1 French version (163 p.).

MAXWELL CATALOGUE: CPR ENTRIES
B4/F1

1990

1 Drawing:
1 text file.

Sir William Van Horne, as President of the CPR, chose the Maxwell office to design many of the CPR stations. These commissions began as competition arose from the National Transcontinental and Canadian Northern Railways. Previously constructed wood stations were gradually replaced by impressive buildings using stone and bricks. Both CPR and the Maxwells benefitted from this partnership: Canadian railway architecture achieved a level of prestige and the Maxwells established their careers beyond the limits of Montreal.

CPR HOTEL - FRASER CANYON HOUSE
B4/F2

North Bend, British Columbia
CPR Company
[1880s], 1897

2 Photographs:
2 exteriors.

Fraser Canyon House at North Bend was a clapboard station with a three storey central building in the Shingle Style and two storey asymmetrical wings. These extensions were covered by a hip roof sheltering a wraparound verandah supported by slender columns with ornate brackets.

CPR HOTEL - MOUNT STEPHEN HOUSE
B4/F3

Field, British Columbia
CPR Company
1887; Francis Mawson Rattenbury, 1901-02; E. and W.S. Maxwell, 1915

3 Photographs:
3 exteriors.

The Mount Stephen House began as a three storey clapboard and shingle station much like Fraser Canyon House. By 1915, the hotel expanded into a complex that nestled within its majestic setting. From one distinct building arose an impressive collection of wings, also four storeys in height, in an L-shaped layout that complemented the curve of the railway route that passed before it. The Tudor-revival upper level was sheltered by hip roofs and pronounced dentils, as well as verandahs and balconies that overlooked the magnificent landscape.

CPR HOTEL - THE PALLISER
B4/F4

Calgary, Alberta
CPR Company
1911-14

15 Photographs:
5 exteriors; 5 interiors; 4 plans; 1 elevation.

40 Drawings:
1 perspective; 2 exteriors; 13 text files; 5 note files; 1 brochure; 12 interior details; 5 file notes with illustrations; 1 letter.

The Palliser Hotel opened in 1914 in downtown Calgary as a eight storey high building with 350 rooms. The hotel is an elegant Beaux-Arts Style design clad with an ensemble of limestone for its podium, Columbus brick for its upper floors, with quoining and a decorative cornice. Originally designed with a Mansard roof crowning each wing, it was built with flat roofs. The exterior remains essentially the same, save some renovations that ocurred in the 1980s. With the addition of five more storeys, the wings were divided into three sections, at the 11th and 12th levels with a dentil course for a cornice running between them.

CPR HOTEL & RESORT - GLACIER HOUSE
B4/F5

Glacier, British Columbia
CPR Company
[1880s]

6 Photographs:
2 exteriors; 2 plans; 2 section/ elevations.

The Glacier House Station had similar proportions and materials as Fraser Canyon House before Edward Maxwell designed the extensions to accommodate the billiard room and the two storey guest wing. The guest wing had bedrooms *enfilade* and a verandah on the ground level. A double roof covered the annex to the hotel with three dormer windows atop the central portion. The complex was well integrated in the Selkirk Mountains and took advantage of the splendid views. As the route was relocated in 1916, with the construction of the Connaught Tunnel, tourists diminished until the buildings were demolished in 1930.[6]

CPR STATION
B4/F6

Arnprior, Ontario
CPR Company
[1898]

4 Photographs:
1 exterior; 1 plan; 1 elevation; 1 section/elevation.

2 Drawings:
2 text files.

Arnprior, 80 km west of Ottawa, featured a station by Edward Maxwell that served as a prototype for several CPR stations in the region. The simple, horizontal limestone building carried a broad hipped roof, flaring eaves and eyebrow dormers, influenced by the Boston and Albany depots designed by Shepley, Rutan and Coolidge. Unfortunately, Arnprior Station, along with others in the Chalk River and Havelock subdivisions, was demolished due to increasing maintenance costs and decreasing passenger travel.

CPR STATION
B4/F7

Galt, Ontario
CPR Company
1897-98

1 Photograph:
1 exterior.

The Galt Station is composed of two square pavilions with hip roofs. They were built using a stone base and brick for the walls with quoins. These pavilions are only one storey in height and represent the original simplicity of railway station before the grandeur of the CPR hotel-stations. This station was one of two western depots, the other being in Ottawa.

CPR STATION
B4/F8

Ivry, Quebec
CPR Company
1914

1 Photograph:
1 exterior.

The Ivry Station is another example of a rudimentary railway station along the CPR line. It consists of a rectangular building covered with shingles and an extended hip roof. The station is located on the Laurentian Subdivision in Quebec.

CPR STATION
B4/F9

McAdam, New Brunswick
CPR Company
1899, 1910-11

9 Photographs:
9 exteriors.

1 Drawing:
1 text file.

McAdam Station spans 285 feet with a roofline containing multiple gables which crown the Château Style granite building. Named for local lumberman, John McAdam, the station was built to include a hotel and a restaurant to accommodate the large number of passengers at the turn of the century. In its heyday until the late 1950s, the line ran between St-John and Montreal through Maine with 16 passenger trains a day. The eastern and western wings were added 10 years later, similar to the original design. It was designated a national historic site in the early 1980s.

CPR STATION
B4/F10

Moosejaw, Saskatchewan
CPR Company
1898

4 Photographs:
1 exterior; 1 plan; 2 elevations.

Edward Maxwell designed the Moosejaw station, his second in the west after Vancouver, as a two storey, asymmetrical building in the Château Style. The centrally located grand entrance was a covered passage between the two wings, crowned by a steeply pitched roof with turrets at each side. The base of the wings was built from Calgary stone with the remainder of the building being covered in Victoria brick. Dormer windows pierced the hip roof at regular intervals and the first storey roof covered a walkway around the building. The second floor bay window was for surveyance purposes of the station operator. A new station was built in 1920 by Hugh G. James.[7]

CPR STATION
B4/F11

Sicamous, British Columbia
CPR Company
1898-99, 1910

9 Photographs:
2 exteriors; 4 plans; 3 elevations.

2 Drawings:
2 text files.

The Sicamous Station Hotel, Edward's third station in the west, was built after the original depot was destroyed by fire in 1897.[8] The new station overlooked the spectacular Shuswap Lake and contained 28 rooms for tourists. Its appearance was in keeping with the Château Style series of mountain hotels found in the Rockies, like the Banff Spring Hotel, designed by Bruce Price. The construction of Sicamous Station Hotel was also similar in style to the stations at Moosejaw and McAdam: a main central pavilion in brick and stone, polygonal turrets at corner pavilions, dormer windows, conical roofs, and a observation verandah. Leaded glass windows, balconies, and hooked gable ends added to the station's charm. In 1910, a third level was added, and room capacity was increased to 53. After 1964, Sicamous Station Hotel was demolished and the present station was inaugurated.

The second Vancouver Station was designed by Edward Maxwell, based on Edward Colonna's initial plans. This was the first of a trilogy of western stations for Edward. The station featured an eight storey central pavilion of rough faced Calgary sandstone surrounded by a circular and a polygonal tower. These towers supported a massive and low 42 foot arch over the main entrance which extended into the 4 storey wings. For the rest of the walls, a moisture-resistant Victoria brick was used. The slate hip roofs, the copper-ridged dormer windows, and finials were reminiscent of the Banff Springs Hotel and the Château Frontenac.[9] This station was demolished to make way for a third station to accommodate the growing rail travel of the time. The present Beaux Arts station is primarily used for municipal marine and light rail transit.

CPR STATION
B4/F12

Vancouver, British Columbia
CPR Company
1897-98

4 Photographs:
4 exteriors.

4 Drawings:
4 text files.

The Woodstock station also followed in the simple design of a single one storey pavilion covered by a hip roof, characteristic of stations in the Ontario region at that time. A smaller station at the Queen Street stop (1909) is illustrated as a single pavilion with a sheltered waiting platform wing. This building features a gable roof which is slightly more ornated due to the supporting column brackets.

CPR STATION
B4/F12

Woodstock, Ontario
CPR Company
c.1915

2 Photographs:
2 exteriors.

CPR STATION & HOTEL
B4/F13

Revelstoke, British Columbia
CPR Company
1921

2 Photographs:
2 exteriors.

The CPR Station & Hotel in Revelstoke echoes the simple design of a previous decade. It is a symmetrical two storey brick building with pavilion corners covered by hip roofs. A second roof above the first level shelters the walkway around the building. The base was built from stone while the remainder of the station used brick with stone quoins.

CPR STATION & THE ROYAL ALEXANDRA HOTEL
B4/F14

Winnipeg, Manitoba
CPR Company
1904-06

11 Photographs:
7 exteriors; 1 plan; 3 elevations.

1 Drawing:
1 text file.

The first classical terminal in the west, this project consisted of two distinct elements: the Winnipeg Station and the Royal Alexandra Hotel. The former is a Classical Style building with a grand portico framed by two pairs of limestone columns flush with the wall, flanked by public space wings. In addition to the limestone decorative elements, the remaining structure has red brick walls. The latter was built west of the station with a connecting wing. The hotel was a seven storey Classical Style building composed of brick and stone as well. The classical details on the Station-Hotel were elements evident of William Maxwell's Beaux Arts training in Paris. This design became the Maxwell's prototype for their later Prairie hotels, such as the Palliser in Calgary. The Royal Alexandra Hotel and the connecting baggage corridor were demolished by CPR in 1971 when its patronage declined.[10]

CPR WINDSOR STATION
B4/F16

Montreal, Quebec
CPR Company
Bruce Price, [1887-89], E. and W.S. Maxwell, [1900, 1906, 1912-13]

6 Photographs:
3 exteriors; 2 plans; 1 elevation.

9 Drawings:
8 text files; 1 brochure.

The centre portion of Windsor Station was built in 5 stages over a period of 25 years, each by a different architect. The first stage was the collaborative effort of the Vice-President of CPR, William Van Horne, and Architect Bruce Price. The massive stone design for CPR's head office of the transcontinental railway company drew its inspiration from the Romanesque Style of H.H. Richardson. The station was impressive enough in its architectural style to become a landmark in Montreal. In 1900, Edward Maxwell was asked to design an extension and a public entrance along La Gauchetière Street to accommodate the increased traffic in the station. The third stage of the extension to Windsor Station was built in stuccoed brick instead of continuing with the gray Montreal limestone. The fourth stage of construction involved the purchase of the properties bound by Peel, St-Antoine, Mountain and La Gauchetière Streets. The three storey high architecture pattern, set by Bruce Price, was continued to form the new frontage on St-Antoine Street, along with the Station Concourse. The last stage of the Windsor Station, the Telecommunications Wing, was built in 1954 in the Industrial Style. Windsor station was the first commercial building on Dominion Square and is one of the last Victorian structures to survive in the vicinity.

NEWFOUNDLAND HOTEL
B4/F17

St-Johns, Newfoundland
Sir Robert G. Reid
Beaton Sheppard, 1900; E. and W.S. Maxwell, 1910-26

5 Photographs:
3 plans; 2 elevations.

3 Drawings:
1 text file; 1 note file; 1 letter.

The original hotel project was initiated by Sir Robert G. Reid with the Newfoundland government in 1901 for the Avalon Hotel at Fort William. The Fort-related structures on the site were demolished to make room for a new railway station. Construction was halted when a fire began in nearby buildings. Interest to complete the hotel resumed again in 1910 and the 137-room Newfoundland Hotel opened to guests in 1926. Edward Maxwell prepared plans for the Newfoundland Hotel, a brick building with one octagonal and one circular tower flanking the central three storey pavilion. The two storey wings continued the verandah in front of the central section.

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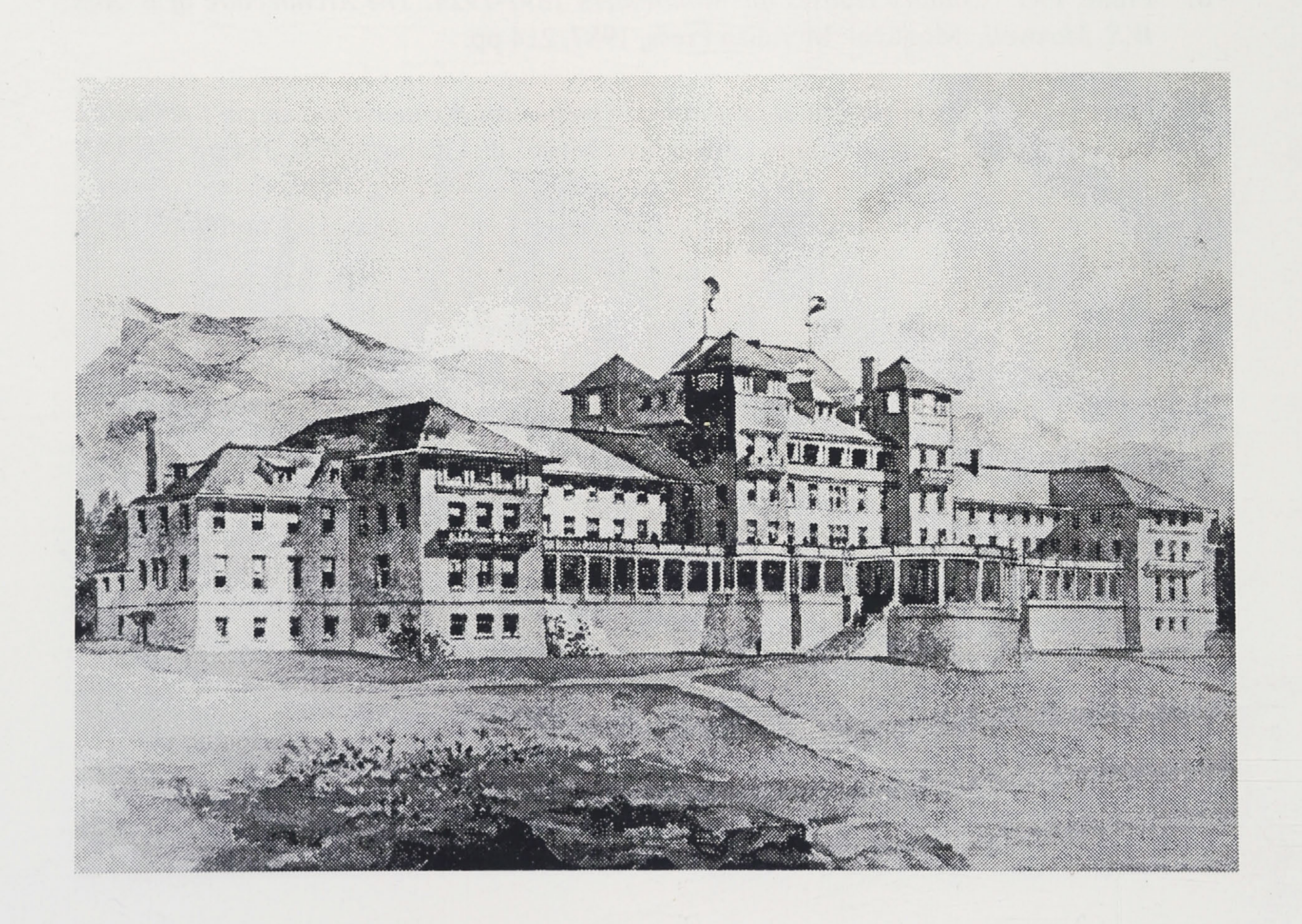
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ENDNOTES

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[10] Ibid., p.33.


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